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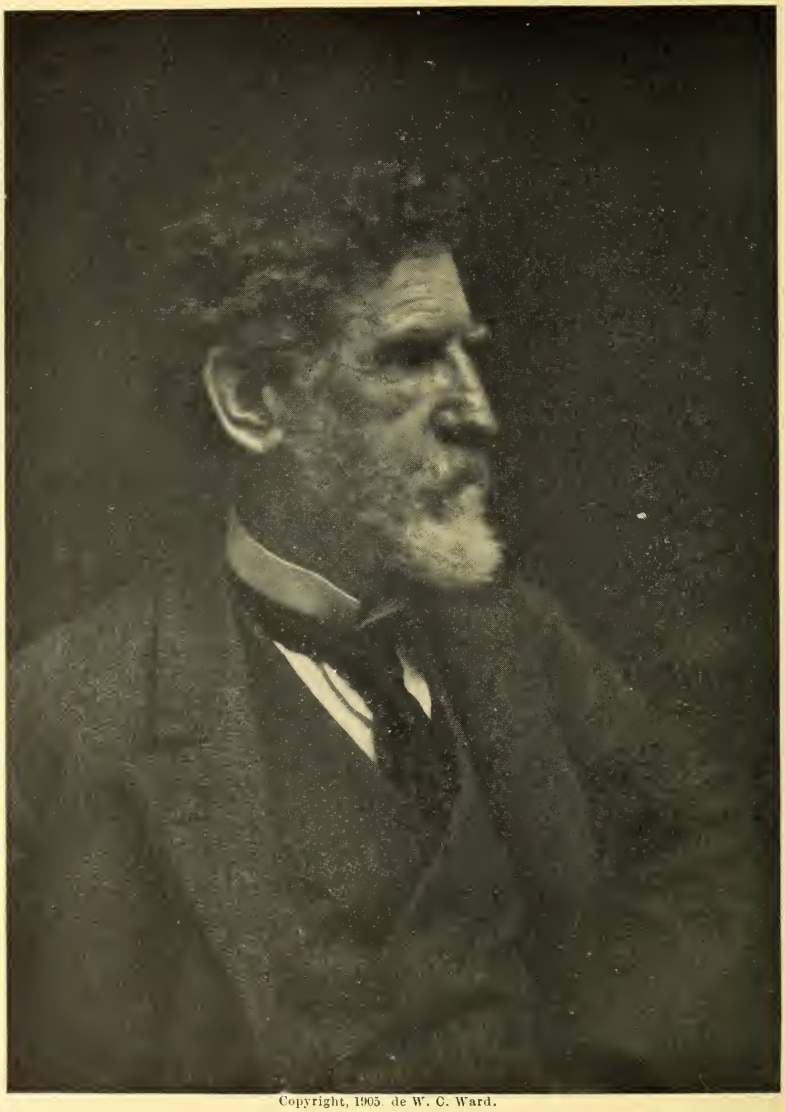

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Augustus Saint Gaudens

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CATALOGUE OF A MEMORIAL EXHIBITION OF THE WORKS OF AUGUSTUS SAINT-GAUDENS CARNEGIE INSTITUTE, APRIL TWENTY-NINTH THROUGH JUNE THIRTIETH, NINETEEN HUNDRED AND NINE

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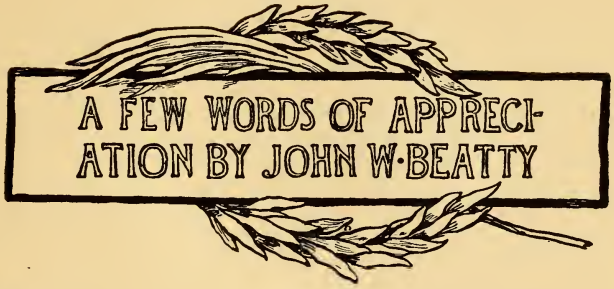


¶ There runs through the works of Augustus Saint-Gaudens a dominant note—the underlying, pervading quality of truth. In many of his important works there is revealed another element, the theme or thought expressed. In the Sherman monument, there is expressed the glory of the triumphant conqueror; in the Shaw Memorial, the courage and devotion of the patriot; and in the Lincoln, the patience, and solicitude or love of the great President. This latter quality, the thought expressed, is not less important than the quality of truth—if expressed at all it is of the highest importance. The sculptor, however, having chosen form as a means of expression, must, perforce, express his thought with fidelity to the essential truth of nature. Saint-Gaudens meets this requirement abundantly: whether the work be a simple portrait study, an allegorical figure, or an imaginative composition, like the Sherman Victory, absolute truth in every detail seems to have been a controlling motive in its execution.

¶ In considering these two phases of Saint-Gaudens' art, and, indeed, in estimating the work of any sculptor, it should be borne in

mind that the power to express a thought, or to record an incident is not the peculiar property of the sculptor or painter. It is common to all the arts. Writers in all ages have clothed the sentiments of patriotism, devotion and love with glowing, written words.

¶ There is this distinction to be observed, however; words may only be used to express thought, while form may express the subtle qualities of truth and beauty, quite independent of story or theme. It is the first purpose of plastic and pictorial art to call forth the pleasurable sensations and emotions, resulting from the simple enjoyment of beauty for its own sake.

¶ Certain it is that in the pursuit of simple truth, or perfection, Saint-Gaudens knew no resting place, but followed on, heedless alike of fatigue or discouragement, until he attained the completion and perfection of the least and last detail.

¶ He seemed ever ready to go back and correct, add to or eliminate, that which to him was unsatisfactory or untrue. If a special sitting to study the hand of Stevenson was required, or the removal of the great Sherman monument from Buffalo to Windsor seemed desirable, for the purpose of making slight changes in mane or drapery, he was ready for the trouble and the task. Even after the splendid Sherman was in place at the entrance to Central Park, the writer recalls the sculptor's willingness to make a replica, smaller in size; the more especially, as he

said, because to do so would enable him to make some slight changes in details of the work. It was this never ending struggle for perfection which dominated his life, and enabled him to secure a high and abiding degree of perfection in all his work. He knew intimately and he executed faithfully. In the presence of these masterpieces we are, I fear, prone to forget the years of unremitting labor they represent.

¶ To understand fully the perfect flower, as represented in the final and supreme consummation of Saint-Gaudens' art, one must have watched its growth; one must have sat beside the young student in Paris, during days of privation and labor, while he learned to search out the essential qualities of things, and while he labored to mold and fashion the forms he approved. More than this, one would have had to follow down the path of time, during the succeeding forty years, and to have observed the intense application, the constant, thoughtful observation, and the everlasting effort of the never resting student as he studied, and studied, and studied nature in her ever-varying moods and multitudinous forms. It was because he did all this that he was able, having comprehended Lincoln's innermost character, to represent the great President in form so true that it is startling in its simple and almost perfect reality.

¶ Saint-Gaudens did not create the character of Lincoln; it existed before he undertook the work, but he must have devoted an infinite

amount of study to the life of the great President to have so fully comprehended and to have so successfully represented him.

¶ In the presence of this superb work, one feels that the man who wrote the Gettysburg address must have possessed all the dignity, pathos and impressive distinction expressed by it.

¶ It was simply given Saint-Gaudens to comprehend the character of the patient, gentle leader; and because he understood and had the supreme ability to express his conception in form, his work is imperishable.

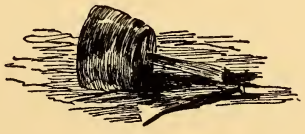
¶ Beside this work, all that remains to visibly represent Lincoln are a few portraits and photographs, and not all of these represent the spirit of the man in full measure. Probably the tender and lovely print representing him reading to little "Tad" more fully expresses the character of Lincoln, as Saint-Gaudens seems to have felt it, than any other. At least, it represents Lincoln as we have, through a hundred avenues of information, learned to know and to love him.

¶ What is true of Saint-Gaudens' Lincoln is equally true of his Sherman. He understood the grim and resolute character of the great general with certainty, and his portrait of the victorious warrior is one of the marvelous character studies of modern sculpture. It is at the same time one of the most inspiring, intellectual representations of an exalted theme, The Victor Triumphant, ever recorded by art or literature. And as this work represents the home coming of the

battle-worn general, led by the spirit of victory, in like manner and with equal force does the Shaw memorial represent the patriotic spirit and devotion of the soldier, departing for the scene of battle, led by the spirit of duty. The martial tread of the colored soldiers, the proud, confident bearing of the youthful white officer, the suggestion of conflict conveyed by the accoutrements and arms, are all expressed with power and fidelity. The Shaw memorial is truly inspiring, and eloquently expresses the sense of duty which led the young officer and his men forth to do battle in the cause of humanity.

¶ In each of these works there is combined with the literary theme presented, the uncompromising, sympathetic, simple truth of nature. It matters not which of these qualities you place first in importance, whether the quality of truth or the thought expressed, it is absolutely essential that both be perfectly expressed in works of a subject character.

¶ Saint-Gaudens understood this perfectly. He combined, with a perfect mastery, the theme with the purely sculptural qualities of form, in such manner as to appeal at once to the æsthetic sense and to the most potent sentiments of the human mind. He possessed the power to portray an exalted thought in truthful terms, as have few men in the history of art. Truly, as Saint-Gaudens said, "You can do anything you please. It's the way it's done that makes the difference."



HEAD OF VICTORY.
Number 85.

AUGUSTUS SAINT-GAUDENS.

¶ "You can do anything you please. It's the way it's done that makes the difference."—*Augustus Saint-Gaudens.*

¶ Augustus Saint-Gaudens, by birth half French and half Irish, by nature and training American, came to this country at his mother's breast in 1848 when six months old. His father, Bernard Paul Ernest Saint-Gaudens, was born in the little village of Aspet in the south of France. There he learned his trade of shoemaker, and thence he slowly travelled by way of Paris and London to Dublin, Ireland, where he met his future wife, Mary McGuiness, who bound slippers in the shoe store for which he made boots. On arriving in New York this hot-headed, eccentric Frenchman, to the detriment of his trade, developed infinitely more interest in organizing Fraternal Societies than in selling shoes. Consequently, from the first, Augustus Saint-Gaudens, the third of five sons, took part in the family struggle for a livelihood.

¶ Until the age of thirteen the youngster received the ordinary education of the New York boy of 1850. Those were the days of lickings at the hands of his teacher, and of fights with the West Broadway "gang"; and the struggle with these elements shaped the energy which lasted him through life. Yet despite his prosaic surroundings his artistic inclinations took shape early. They originated with the representation of soldiers upon

a school slate. They emerged through charcoal-scrawled drawings upon the neighboring walls. And finally they were recognized by Dr. Rea Agnew, a customer of Bernard Saint-Gaudens, who found such merit in the young man's sketches that he urged the father to continue his son's education in this direction.

¶ In consequence the boy was apprenticed to a hard-tempered man named Avet, one of the first stone cameo cutters in America, who led Augustus a miserable life for the next few years. At the same time the boy entered the drawing school of the Cooper Institute. There he studied evenings until in 1864 he revolted at the ill nature of his employer, and upon being discharged, obtained a position with a more kindly master, Jules LeBrethon, and at about the same time left the Cooper Union to work from the life in the National Academy of Design.

¶ This period of Saint-Gaudens' youth passed in the excitement of the days of the Civil War. From his window he looked down upon the New England Volunteers marching along Broadway, in the city squares he witnessed the recruiting; and these sights, combined with a glimpse of Lincoln driving through the city, stirred his blood with that strong but restrained patriotism which finally he fused into his monuments of Farragut, Lincoln, Shaw, Logan and Sherman.

¶ But the New York life came to an end in 1867 when his father made possible for him a trip abroad. The young man went at once to Paris, where, though still earning his living by cutting cameos, he studied first at the Petite Ecole and later under Jouffroy in the Ecole des Beaux Arts. His master at that time led a revolt against the bloodless classicism of the period. Yet as the teacher never gave radical vent to his theories, so

through later life the pupil tempered by a steadying restraint his desire for individual expression.

¶ In Paris Saint-Gaudens, a cheerful, athletic youth, made his two great friends who stood close to him all his life, M. Paul Bion and M. Alfred Garnier. Because of their friendship he nearly enlisted in the French army when the war with Prussia broke out. But a tearful letter from his mother changed his plans, so that instead he went to Rome, where, for about four years, he struggled with poverty and debts in his efforts to complete his training. At last, however, the cameo-cutting brought him a few lucky commissions from the family of Mr. Montgomery Gibbs, and gave Saint-Gaudens an opportunity to finish his first statue of "Hiawatha," to execute his first ordered monument, a figure of "Silence," and to go back to America with some prospect of definite work.

¶ The young man's career in the United States did not stretch out before him immediately in any such straight and easy manner as he may have expected. First one hope and then another fell through, though an occasional small task like that of the relief of Mr. D. Maitland Armstrong, came to his hands. But at last, after steady persistence, he obtained the order for the Farragut statue now in Madison Square, New York. From that day his position was assured, and soon he secured the opportunity to aid Mr. John LaFarge by modelling the sculpture for that painter's scheme of "Angels Adoring the Cross" in St. Thomas' Church on Fifth Avenue. So then, after founding the Society of American Artists with a number of other young men, and after his long-delayed marriage to Miss Augusta F. Homer, he went back to Paris to carry out his work.

¶ There in Paris he completed the Farragut and the

Adoring Angels, though these larger commissions did not represent the only important step which he took at the time. He had long been interested in the subject of Renaissance reliefs and medals, such as those by Pisano, and Mr. LaFarge had already urged him to try his hand at like efforts. Accordingly, here, at last, he found an opportunity to begin upon a series of medallions which through life he developed with marked interest, among them those of Mr. William Gedney Bunce, Mr. Charles F. McKim, Mr. George W. Maynard, and especially that of M. Bastien Lepage.

¶ At last, with the completion of the Farragut, Saint-Gaudens definitely returned to New York to take up his well-established career as an American sculptor. For a time he lived in the Sherwood Studios at the corner of Fifty-seventh Street and Sixth Avenue. But soon he found a building at 148 West Thirty-sixth Street which he altered to his taste. There he continued to model for the next fifteen years, starting with the angels for the tomb of Ex-Governor Morgan, a monument which was burned in the cemetery while in process of carving.

¶ Here, too, in the Thirty-sixth Street studio, Saint-Gaudens gathered about him the friends of his life; such men as Mr. Stanford White, Mr. Charles F. McKim, Mr. Joseph Wells, and Mr. Thomas W. Dewing. Here Mr. H. H. Richardson, the Boston architect, brought Bishop Phillips Brooks whenever the two men visited New York, giving the sculptor the opportunity of meeting the preacher, a monument to whom was to be one of his last completed works. And here, as a boy to study art and to sweep the floors, came Frederick William MacMonnies.

¶ Saint-Gaudens had always been a lover of the

theatre and of music. Now he found others who resembled him in their enthusiasm. Therefore, first this group, as well as Mr. Francis Lathrop, formed the habit of going to a little beer saloon on the East side of Broadway, opposite Washington Place, to listen to programmes furnished them by the peculiar combination of a violin, a clarinet and a piano. Then they employed the musicians to come on Sunday afternoons to the Thirty-sixth Street Studio. And, a little later, they developed more ambitious concerts which were held there weekly during the winters while the studio remained in Saint-Gaudens' hands.

¶ The intimacy with Mr. Richardson, which sprang up rapidly, led to Saint-Gaudens receiving the order for the monument to Colonel Robert Gould Shaw, which stands in front of the State House in Boston. On first consideration, the artist planned a modest relief, but, during the fourteen years devoted to it, the composition became a labor of love which consumed more of the sculptor's energy than he ever put into any other commission. The work upon the scaffolding before the Shaw during the hot summers with scarcely a pause to eat an apple for lunch undoubtedly hastened the breakdown of Saint-Gaudens' health. Yet, on the other hand, the monument furnished him with much amusement—an amusement which he invariably obtained from his art—both through the antics of the horse which posed for him, and through the very difficulties he encountered in hiring negro models, who persisted in believing the studio to be the den of a devil of vivisection.

¶ Along in this early period, too, came the Lincoln for Chicago, provided for in the will of Mr. Eli Bates, and the relief of Dr. James McCosh for Princeton,

New Jersey. In the case of the Lincoln the committee first asked Saint-Gaudens to compete. But upon his refusing, according to his principle, he received the order outright and eventually produced the gaunt, thoughtful figure now so well known.

¶ The statue to Deacon Samuel Chapin, popularly known as "The Puritan," followed the Lincoln. It has since acquired especial interest as in 1903 the New England Society of Pennsylvania commissioned the sculptor to make for Philadelphia a variation of the first work, and so therein Saint-Gaudens obtained one of his few opportunities of modifying his earlier efforts in accordance with his later ideas. The head he changed from the round Gaelic face of Chapin to a long New England profile, more typical of the austere forefather, while the folds of the cloak, the Bible and the base, he also altered to an extent.

¶ After the Chapin statue, Mr. Henry Adams ordered the figure for the Rock Creek Cemetery in Washington. In giving the commission Mr. Adams would only suggest that Saint-Gaudens consult with Mr. LaFarge, who thoroughly understood Mr. Adams' oriental thoughts. Therefore, the sculptor carried out his task as well as he could with the advice of the painter and ultimately, it seems, satisfied the wishes of Mr. Adams. Though there have been a variety of names accorded the result, Saint-Gaudens rarely expressed himself on the subject.

¶ During this time, while engaged upon the Rock Creek figure, Saint-Gaudens, at the suggestion of his friend, Mr. C. C. Beaman, first visited Cornish, New Hampshire. There, soon afterwards, he bought an old brick tavern which he altered into a summer home. And there, sixteen years later, he went to live permanently, much to the benefit of his last days.

¶ About that date also, in 1887, the sculptor met Robert Louis Stevenson through Mr. Will H. Low, an intimate mutual friend. The author and the sculptor at once admired one another, and the medallion, which has since assumed so many forms, Saint-Gaudens modelled in the Hotel Albert in Eleventh Street, Stevenson propped up in bed and his wife reading aloud. Only five sittings of two or three hours apiece could be obtained then, though later Saint-Gaudens had further opportunity when Stevenson lived at Manisquan, New Jersey.

¶ Shortly after this Saint-Gaudens set at modelling the figure for the "Smith" tomb in Newport, Rhode Island, from which he developed the better known "Amor Caritas." The first variation is now in the Luxembourg, Paris, while a second stands as a memorial to the daughter of Dr. S. Weir Mitchell in St. Stephen's Church, Philadelphia.

¶ In 1892, when the idea for the World's Fair had reached definite form, Saint-Gaudens, at the invitation of Mr. Daniel H. Burnham, went to Chicago with Mr. Richard M. Hunt, Mr. Charles F. McKim and others, as one of the Committee on the laying-out of the grounds. This was about the first of a long series of like tasks which the sculptor undertook through his life, hoping in such a way to aid the cause of art in his country. Mr. Burnham desired that Saint-Gaudens model a share of the sculpture. But the latter had so many calls upon him that he gave his personal attention only to the figure of Columbus in front of the Administration Building, which he carried out with the able assistance of Mrs. Francois M. L. Tonetti, then Miss Mary Lawrence, and to the Exposition Medal of which he designed the obverse. Upon the reverse of

the Medal he originally modelled a nude boy, which raised a feminine hue and cry. At first he tried to satisfy this in a number of ways, but failing, he relinquished the attempt in disgust.

¶ The statue of Peter Cooper now took the place of the Rock Creek Cemetery figure upon the scaffolding behind the Shaw relief, which seemed almost a fixture. On the top floor of a large stable in Twentieth Street, the sculptor began one monument to General Logan for the Lake Front in Chicago, and another to President James A. Garfield for Fairmount Park, Philadelphia. While in a third and smaller studio, Saint-Gaudens modelled the horse of the Sherman from the famous high jumper Ontario, began the figure for the Sherman Victory from the woman whom he always considered to be the handsomest model he had ever seen, and finished with great interest his bas-relief of Mr. William Dean Howells and his daughter, Miss Mildred Howells.

¶ Before turning from his life in New York, mention should be made of Saint-Gaudens' teaching at the Art Student's League. His work there held a firm place in his thoughts. Again and again in later years he said regarding it that he always had felt surprised to see that for the most part women learned more readily than men, and that they copied what stood before them with greater facility, but that in the end the men made the further progress and composed and created to more purpose.

¶ During these last years, however, the sculptor's nervousness increased startlingly through overwork. Also he became anxious to compare what he had done with the sculpture recognized in Europe. So, as the unveiling of the Logan and the Shaw allowed him

to shift his studio paraphernalia, he left for Paris in October, 1897. There he hired a studio in a quiet, garden-like alley at 3 bis Rue de Bagneux, where he remodelled the Sherman Cloak, the figure of the Victory and variations of the Stevenson for St. Giles Church in Edinburgh, and where he began his studies for the figures of the Boston Public Library.

¶ For some time Saint-Gaudens seemed unhappy and neurasthenic. But after a trip to his father's birthplace with his old friend M. Alfred Garnier, he returned in better spirits and took up his life in Paris and his intimacy with Dr. Henry Shiff and those others he had known so well in younger days. He said later that the three men who to him stood out before all the rest at that time were James MacNeill Whistler, Paul Dubois and Auguste Rodin. Saint-Gaudens regarded Paul Dubois' Joan of Arc as one of the greatest statues in the world. But Whistler in person most attracted the sculptor. For the painter came often to the studio in the evening and chatted with his usual wit, or accompanied Saint-Gaudens and his friends to their dinner at Foyot's, an old cafe opposite the Luxembourg. So, with such surroundings, with the gay life of the Parisian spring, with the benefit of a trip or two in Spain, and with the success accorded him by the French after his exhibitions in Paris, he regained his buoyancy, until suddenly he learned that he was ill and must go home.

¶ Saint-Gaudens' return to America in 1900 marked the last period of his life, a period which he spent for the most part in Cornish, New Hampshire. There he completed, besides lesser commissions, his monuments to Sherman, Lincoln, Brooks and the Caryatids for the Albright Art Gallery in Buffalo; and there he renewed his thoughts upon the groups to go before the Boston

Public Library. At this time, too, his attention turned more than ever before toward helping the cause of American Art. Two objects in especial interested him to a tremendous extent. One was the founding in Rome of the American Academy to be devoted to the Fine Arts much in the same manner as the Villa Medici School has been devoted by the French Government. The other was the artistic development of the National Capitol at Washington; where, in connection with The Park Commission, he spent much time and gave the best of his assistance in criticism and advice toward establishing on an even firmer basis the beauty of that city. Luckily, although ill, he continued his work for longer than expected because of his life in the open air. Skating, skeeing and golf he kept up while his health held out. And, at last, when he no longer could walk, he would sit by the hour upon one of the porches, or he would have himself carried from studio to studio in an improvised Sedan chair.

¶ His first serious occupation lay in the completion of the Sherman monument, which he modified from the model exhibited in Paris, studying the bronze after it had been set up in the field back of the house and changing it even then. On the Sherman also, he gratified his ambition to follow the example set by the statue of Marcus Aurelius on the Capitoline Hill in Rome and to gild an equestrian monument. For, as he expressed it, he was "sick of seeing statues look like stove pipes."

¶ Second in importance to him, he had by him in his studio the studies for the Boston Public Library Groups, constantly turning over the question of their development. One pedestal would have borne four figures symbolic of Executive Power, Law and Love. Upon

the other base he planned three figures of Science, Labor and Music. For his own purpose, the studies were ready to be completed, and if he had lived he would have finished them in short order. They had long been upon his conscience. Yet to him the problem seemed so difficult, since the figures were to stand where they would force themselves upon the Library visitor, that he felt unwilling to carry them through until freed from financial considerations or the limitations of ill health.

¶ The "Crerar" Lincoln, also for Chicago, was the next vital commission which he set to work upon after the Sherman, and therein he carried out his old desire of representing the President seated. The first Lincoln had been a standing figure of Lincoln the Man, and now by way of contrast he wished to represent in addition a seated Lincoln the Head of the State. Therefore, to accomplish the purpose fittingly, he took up one of his series of endless experiments with four-foot models, composed in varying ways, and with full-sized painted paper representations of the entire composition erected out of doors. The monument is yet to be unveiled, but it went to the bronze founder some time before the sculptor's death.

¶ Another statue which Saint-Gaudens attacked with zest at virtually this same time, was of Charles Stewart Parnell, for Dublin, Ireland. The artist took interest here, because, as he often remarked, he had enough Irish in his make-up to appreciate the character of his subject. It is a peculiar coincidence that as few photographs of Parnell could be found, the sculptor turned to a series of caricatures published in Punch and like papers during Parnell's trial. So the very sketches drawn to attack the patriot ultimately came to be used in his honor.

¶ At this time, also, among his lesser commissions, Saint-Gaudens completed such busts as that of the Honorable John Hay and such reliefs as those of Mrs. C. C. Beaman, Justice Horace Gray, the Honorable Wayne MacVeagh and his Wife, and Justice and Mrs. Stanley Matthews. Probably the commission for the MacVeagh family absorbed him the most. The sculptor had often dwelt upon the strong magnetic power of the female sex as contrasted with the domination of the masculine intellect, and therefore here delighted in giving rein to his theories. Yet all portraits held his attention since he thoroughly enjoyed the peculiarities of his sitters, attempting habitually to shift his mental attitude to that of the person beside him, whether it was a hyper-sensitive woman or a rugged man.

¶ It seems especially unfortunate, in view of his ill health, that upon the night of October eleventh, 1904, his chief studio should have burned to the ground, not only with all the sculpture in progress, but as well with most of his portfolios containing the records of forty years. But he bravely set about recovering his lost ground, and before long had his commissions again well under way.

¶ Soon after this fire he returned to the Brooks monument which he had studied since 1901, and which he carried so far that only mechanical enlargement and casting was needed for its completion at the time of his death. As finished, the figure of the preacher stands to the front of an architectural canopy. His left hand grasps a Bible that rests upon a lectern, his right hand is raised in a gesture of emphasis, while the swing of the gown and the direct look from the head gives an atmosphere of energy and motion. Behind the Brooks, and against a cross that rises by His side, is a

figure of Christ, half shadowed, veiled, reposeful, who touches the preacher on the shoulder with His right hand as if inspiring the words to be spoken. The complete monument Saint-Gaudens reached through his usual succession of alterations. In his first efforts he had an angel with the Brooks. Then he designed two figures of the Christ in relief. And only after much thought did he decide to make this ideal figure in the round.

¶ Saint-Gaudens' work now drew to its close, and his final tasks included solely the designs for three of the United States coins, The Caryatids for the Albright Art Gallery, and the bas-relief of his wife.

¶ The coins he undertook at the suggestion of President Roosevelt. But the confusion of the carrying out of this commission often made him regret that he had entered upon it. Finally, however, after a discussion which lasted over a year and a half, it was settled that the Cent should exhibit a profile head on one side and lettering alone on the other; that the Ten-Dollar gold piece should carry the same head with shifted inscriptions and a standing eagle; and that the Twenty-Dollar gold piece should show a full length figure of Liberty and a flying eagle. The flying eagle Saint-Gaudens developed from the bird on the 1857 white Cent. The standing eagle, he re-altered from a design he had used on such works as the Shaw Memorial, the Roosevelt Inauguration Medal and the shield of the Garfield Monument. Seventy or more models of the bird were to be seen in the studio waiting for the casual visitor to name his preference. The profile head Saint-Gaudens modelled in relief from an unused bust for the Sherman Victory, while the full length Liberty he rendered from a scheme he had long had in mind. It is most unfortunate that the Mint did not notify the

sculptor when they abandoned the thought of a new design for the Cent, as thereon he wasted precious hours; while the placing of the motto "In God We Trust" on the gold coins by other hands than his, will still further mar a composition which has already suffered greatly in the process of reproduction.

¶ The Caryatids, his final large commission, absorbed him to a tremendous degree and marked his ultimate tendency to draw away from the decorative in favor of the monumental. As the building they were to adorn is large and reposeful, the sculptor wished to reflect these qualities. First he considered having winged figures. Then he believed it might be well to place garlands in their hands. Next he originated the scheme wherein the four central Caryatids held lettered tablets, those on the ends carrying palms. Finally he decided to place palms in the hands of the ones on the corners, while the middle figures should bear objects which denoted Architecture, Painting, Sculpture and Music.

¶ The relief which he made of Mrs. Saint-Gaudens was the last work which he touched with his hands. The composition diverted him greatly as he could work on it while seated. But his death came before he could finish it.

¶ During the last few years Saint-Gaudens was ill for much of the time, yet whenever pain left him for a few hours, his courage and his hope returned and he constantly repeated to his friends that life became more and more worth living as each day passed.

H. ASPET.

HONORS AND DEGREES

AWARDED TO

AUGUSTUS SAINT-GAUDENS

Corresponding Member, Institute of France; Officer of the Legion of Honor, 1901; Member, Royal Academy of the Sciences and Letters of the Beaux Arts, Belgium; Member, American Academy in Rome, 1905; Corresponding Member, San Lucca Academy of Rome, 1905; Member, Royal Academy, London; Member, International Society of Sculptors, Painters and Gravers, London; Medal of Honor, Paris, 1900; Special Medal of Honor, Buffalo, 1901; Grand Prize, St. Louis, 1904; A Founder of the Society of American Artists; Member of the National Academy of Design; Honorary Degree, LL.D., Harvard University, 1897; Honorary Degree, L.H.D., Princeton University, 1897; Honorary Degree, LL.D., Yale University, 1905.

HOMER SCHIFF SAINT-GAUDENS.
Number 25.

MEMORIAL EXHIBITION
OF THE WORKS OF
AUGUSTUS SAINT-GAUDENS

1

BERNARD P. E. SAINT-GAUDENS

Bronze bust, signed and dated 1867. H. 15 in. Three-quarters size, directed and looking left.

Inscription
BERNARD P. E. SAINT-GAVDENS.

Signature
A. ST. G. FECIT. 1867.

Lent by Mrs. Augustus Saint-Gaudens.

Note. Father of the sculptor.

2

WILLIAM GEDNEY BUNCE

Bronze plaque, low relief, signed and dated Paris, 1877. H. 6¾ in.; W. 5¼ in. Head and shoulders, in profile, directed to the right; wearing hat. Sailboat in lower right-hand corner.

Inscription
MY FRIEND WILLIAM GEDNEY BVNCE. PARIS
MDCCCLXXVII

Signature
AVGVSTVS SAINT-GAVDENS FECIT.

Lent by Mr. W. G. Bunce.

3

GEORGE WILLOUGHBY MAYNARD

Bronze plaque, low relief, signed and dated Paris, June, 1877. H. 8¼ in.; W. 5¾ in. Head and shoulders, in profile, directed to the left.

Inscription
PARIS JVNE MDCCCLXXVII. MON AMI GEORGE WILLOVGHBY MAYNARD.

Signature
AVGVSTVS SAINT-GAVDENS.

Lent by Mr. G. W. Maynard.

4

WILLIAM L. PICKNELL

Bronze plaque, in low relief, signed and dated 1877. H. 7⅝ in.; W. 4⅞ in. Head and shoulders, in profile, turned and looking to the right. Palette and brushes indicated in lower left corner.

Inscription
WILLIAM L. PICKNELL, PAYSAGISTE. PARIS, JVNE MDCCCLXXVII.

Signature
AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. Augustus Saint-Gaudens.

5

CHARLES FOLLEN McKIM

Bronze plaque, low relief, signed and dated Paris, August, 1878. H. 7½ in.; W. 5 in. Head and shoulders, side view,

head in profile, directed to the right. A palette with brushes in lower right corner.

Inscription
MY FRIEND CHARLES MACKIM ARCHITECT. PARIS AVGVST MDCCCLXXVIII. IN SOVVENIR OF THE TEN JOLLY DAYS PASSED WITH YOV AND THE ILLVSTRIOVS STANFORD WHITE IN THE SOVTH OF FRANCE.

Signature
AVGVSTVS SAINT-GAVDENS FECIT.

Lent by Mr. C. F. McKim.

6

AUGUSTUS SAINT-GAUDENS CHARLES F. McKIM AND STANFORD WHITE. (CARICATURE)

Bronze medallion, dated 1878. D. 6 in.

Lent by Mrs. Augustus Saint-Gaudens.

7

DOCTOR WALTER CARY

Bronze plaque, low relief, signed and dated Paris, 1879. H. 9⅜ in.; W. 6¼ in: Head and shoulders, side view, head in profile, directed to the right; wearing hat. At left, coat of arms.

Inscription (below)
WALTER CARY M. D. MDCCCLXXIX.

Signature (above)
AVGVSTVS SAINT-GAVDENS FECIT. PARIS.

Lent by Mr. Walter Cary.

8

RICHARD WATSON GILDER, WIFE AND INFANT SON

Bronze plaque, low relief, signed and dated Paris, 1879. H. 8½ in.; W. 17 in. Quarter length, in profile, mother and son at the left, directed to the right; Mr. Gilder at the right, directed to the left.

Inscription
RICHARD WATSON GILDER HIS WIFE HELENA DE KAY AND RODMAN DE KAY GILDER. PARIS MDCCCLXXIX.

Signature
AVG. SAINT-GAVDENS SCVLPTOR.

Lent by Mr. R. W. Gilder.

9

RODMAN DE KAY GILDER

Bronze plaque, low relief, signed and dated Paris, 1879. H. 13½ in.; W. 15⅜ in. Head of little boy, in profile, directed to the right.

Inscription
RODMAN DE KAY GILDER. PARIS SEPTEMBER 1879.

Signature
FE (monogram: A S T G) CIT.

Lent by Mr. R. W. Gilder.

Note. A detail from the group described in Number 8, but more fully carried out.

10

MISS MARIA M. LOVE

Bronze plaque, low relief, signed and dated Paris, 1879.

H. 9⅜ in.; W. 6⅝ in. Head and shoulder, side view, head in profile, directed right, looking down. Upper left corner, coat of arms; upper right, ribbon with legend OMNIA VINCIT AMOR.

Inscription (below)
MARIA M. LOVE. PARIS MDCCCLXXIX.

Signature
(Monogram: A S T G) FECIT.

Lent by Mr. Thomas Cary.

11

FRANCIS DAVIS MILLET

Bronze plaque, signed and dated Paris, March, 1879. H. 10½ in.; W. 6¾ in, Head and shoulders, side view, directed to the right, head in profile. Palette and brushes in lower right corner.

Inscription
FRANCIS DAVIS MILLET. AETATIS SUE XXXII. PARIS, MARCH MDCCCLXXIX.

Lent by Mr. F. D. Millet.

12

BENJAMIN GREENE ARNOLD

Marble bust, signed, not dated. [187?]. H. 21 in. Head directed and looking slightly to the left.

Signature
AVG. SAINT-GAVDENS.

Lent by Mr. Henry Newton Arnold.

13

ADMIRAL DAVID GLASGOW FARRAGUT

Plaster cast from a bronze statue, signed and dated Paris, 1879-1880. Heroic size. Body directed to the front, head and eyes a little to the right; uniform of United States Admiral, sword at side, the skirt of the coat turned back on one side as if blown by the wind; right arm straight at side, hand closed; left raised to waist-line, with telescope in hand; feet slightly separated as if steadying the poise on an unstable base. Low rectangular plinth.

Signature (on bronze base)
MODELLED BY AVG. SAINT-GAVDENS
PARIS MDCCCLXXIX-MDCCCLXXX.

Lent by the Metropolitan Museum of Art.

Cast made by permission of Commissioner of Parks, Borough of Manhattan.

Note. The original monument stands at the northeast corner of Madison Square Garden, New York City. The stone pedestal forms a semicircular seat, divided by the pier upon which the figure stands, and terminating at either end in carved dolphins. Upon the central pier is a symbolic sword, plunged down through the waves which flow across it and over two seated female figures carved in low relief at either side. The seat is raised three steps from the level of the park, and the space about its foot is paved with pebbles in which a bronze crab is sunk. The inscription which completes the decoration of the stone seat-back reads in part as follows:

DAVID GLASGOW FARRAGVT. THAT THE MEMORY OF A DARING AND SAGACIOVS COMMANDER AND GENTLE GREAT-SOVLED MAN WHOSE LIFE FROM CHILDHOOD WAS GIVEN TO HIS COVNTRY BVT WHO SERVED HER SVPREMELY IN THE WAR FOR THE VNION MDCCCLXI-MDCCCLXV MAY BE PRESERVED AND HONORED ... HIS COVNTRYMEN HAVE SET VP THIS MONVMENT A. D. MDCCCLXXXI. BORN ... MDCCCI. (Follows a biographical sketch.) DIED ... MDCCCLXX.

This was the first statue commissioned from Saint-Gaudens for a public place. It was modelled in Paris, exhibited there in the Salon of 1880, and unveiled in New York in 1881, marking an epoch in American sculpture and decorative art.

14

ADMIRAL DAVID GLASGOW FARRAGUT

Bronze cast of the model for the head, without signature or date. Copyrighted 1908. H. 12 in.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The statue as completed for the monument is dated 1879-1880. See Number 13.

15

MRS. EMELIA WARD CHAPIN

Bronze plaque, low relief, signed and dated Paris, 1879. H. 9½ in.; W. 6 in. Head and shoulders, in profile, directed right.

Inscription
EMELIA WARD CHAPIN

Signature (above)
AVGVSTVS SAINT-GAVDENS FECIT
PARIS MDCCCLXXIX

Lent by Mrs. E. W. Chapin.

16

DOCTOR WILLIAM EDWARD JOHNSTON

Bronze plaque, low relief, signed and dated Paris, 1879. H. 9¾ in.; W. 6⅝ in. Head and shoulders, side view, directed right.

Inscription
GVLIELMVS EDWARDVS JOHNSTON . . . MRS. JOHNSTON FROM DOCTOR CARY.

Signature
(Monogram: A ST G) FECIT. PARIS, MDCCCLXXIX

Lent by Professor R. M. Johnston.

17

JOHN S. SARGENT

Bronze medal, low relief, signed and dated Paris, July, 1880. D. $2\frac{7}{8}$ in. Sketch of head, in profile, directed to the right.

Inscription
MY FRIEND JOHN SARGENT. PARIS JVLY MDCCCLXXX. BRVTTO RITRATO.

Signature
FECE A ST G.

Lent by Mrs. Augustus Saint-Gaudens.

18

DR. HENRY SCHIFF

Bronze plaque, low relief, dated Paris, May, 1880. H. $10\frac{3}{4}$ in., W. $11\frac{1}{4}$ in. Half length, side view, head profile, directed to the right. Figure of toad introduced at the right.

Inscription
ALL'AMICONE DOTTORE HENRY SCHIFF AETATIS XXXX-VII. DEI ROSPI DI ROMA E DEI PVZZI ROMANI AMANTE. DE FILOSOFIA E DI BELLE ARTI DILETTANTE. DEL TIPO GAT TESCO INAMORATO: IN PARIGI NEL MESE DI MAG-GIO DELL'ANNO MDCCCLXXX.

(TRANSLATION: To the dear friend Doctor Henry Schiff at the age of forty-seven. Lover of the toads and smells of Rome, dilettante in philosophy and the fine arts, admirer of the feline type: in Paris in the month of May of the year MDCCCLXXX.)

Signature
FECE AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. Augustus Saint-Gaudens.

Note. A reduction is in the Luxembourg.

19

JULES BASTIEN-LEPAGE

Bronze plaque, low relief, signed and dated Paris, 1880. H. 14½ in.; W. 19½ in. Half length, directed to the left, head in profile; palette in left hand, a brush in the right.

Inscription
JVLES BASTIEN-LEPAGE AETATIS XXXI. PARIS MDCCC-LXXX.

Signature
AVGVSTVS SAINT-GAVDENS FECIT.

Lent by Mrs. Charles Homer.

Note. A reduction is in the Luxembourg.

20

JOSIAH GILBERT HOLLAND

Plaster cast of plaque (stained to resemble bronze), low relief, signed and dated New York, 1881. H. 15½ in.; W. 10¾ in. Head and shoulders, side view, head in profile, directed to the right.

Inscription
ET VITAM IMPENDERE VERO. JOSIAH GILBERT HOLLAND AT THE AGE OF FIFTY-SEVEN. NEW YORK A. D. MDCCCLXXVI

Signature
FECIT (monogram: A S T G) 1881.

Lent by Mr. Bleecker Van Wagenen.

21

MRS. CHARLES CARROLL LEE AND MISS LEE

Bronze plaque, low relief, signed and dated New York, 1881. H. 14¼ in.; W. 23⅜ in. Two busts at either end of plaque, side view, heads in profile; Mrs. Lee at right, directed left, Miss Lee at left, directed right. Between them a shield, crest, and narrow ribbon scroll.

Inscription
(Upper left corner) SARAH REDWOOD LEE AETATIS XVI. (Upper right corner) HELEN LEE AETATIS XXXVIII. (Below) NEW YORK MDCCCLXXXI. MODELLED BY AUGUSTUS SAINT-GAUDENS FOR HIS FRIEND DOCTOR CHARLES CARROLL LEE

Lent by Mrs. Charles Carroll Lee.

22

MISS SARAH REDWOOD LEE

Bronze plaque, low relief, signed. [1881.] Three-quarters length, three-quarters to the right, head in profile, hands clasped before her.

Inscription
SARAH REDWOOD LEE.

Signature
(Monogram: A S T G) FECIT.

Lent by Mrs. Charles Carroll Lee.

Note. A reduction is in the Luxembourg.

23, 24

CARYATIDS FOR RESIDENCE OF CORNELIUS VANDERBILT, NEW YORK

Two plaster casts from models, without signature or date. [1881?] Total H. 3 ft., 11½ in. Standing within shell-lined niches, female figures in classic drapery supporting (in the original) the ends of the mantel-piece with their uplifted arms; one, with head bowed on breast, the other with head inclined to the right.

Inscription above latter
AMOR.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The latter caryatid is seen at the left of the portrait of Mr. Saint-Gaudens by Mr. Cox.
The marble mantel-piece of which the finished statues form a part was executed in collaboration with John La Farge about 1881.

25

HOMER SCHIFF SAINT-GAUDENS

Bronze, low relief, dated New York, February, 1882. H. 20½ in.; W. 16½ in. Infant, seated in armchair, half length, side view, directed to the left, head in profile, looking left, hand on arm of chair.

Inscription
TO MY FRIEND DOCTOR HENRY SCHIFF THIS PORTRAIT OF MY SON HOMER SCHIFF SAINT-GAUDENS AT THE AGE OF SEVENTEEN MONTHS.

Signature
AVGVSTVS SAINT-GAVDENS NEW YORK. FEBRVARY MDCCCLXXXII.

Lent by Mrs. Augustus Saint-Gaudens.

26

DOCTOR ALEXANDER HAMILTON VINTON

Plaster cast from bronze, middle relief, signed and dated 1883. Heroic size. Half-length figure, wearing doctor's gown, directed to the right, head three-quarters and looking to the right; in the right hand, under the arm, a book. The inscription covers the background.

Inscription
ALEXANDER HAMILTON VINTON D. D. . . . RECTOR OF EMANVEL CHURCH, FROM 1869 TO 1877 . . . .

Signature
(Monogram: A ST G)

Lent by the Metropolitan Museum of Art.

Cast made by permission of the Trustees of Emanuel Church, Boston.

27

CHARLES TIMOTHY BROOKS

Plaster cast from memorial tablet; middle relief, signed and dated 1884. H. 4 ft. 1 in.; W. 2 ft. 6 in. Within a rectangular tablet a circular medallion containing life-size head and shoulders, side view, directed to the left.

Inscription
(Above medallion) IN SACRED MEMORY OF THE FIRST AND BELOVED MINISTER OF THIS SOCIETY, (within medallion) CHARLES TIMOTHY BROOKS BORN IN SALEM MASS. JUNE 20TH, 1813. DIED IN NEWPORT R. I. JUNE 4TH, 1883. (Below medallion is a eulogy of some length.)

Signature
FECIT A ST G 1884.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The original, in bronze, is in Channing Church, Newport, R. I.

28

PROFESSOR ASA GRAY

Bronze plaque, low relief, signed and dated Cambridge, Mass., 1884. H. 35½ in.; W. 27 in. Head and shoulders, side view, directed to the left. In upper right corner, within a wreath of flowers, three miniature books with word VE | RI | TAS on their pages.

Inscription
ASA GRAY MDCCCLXXXIV.

Signature
AVGVSTVS SAINT-GAVDENS FECIT
CAMBRIDGE MASS.

Lent by Harvard University.

29

SILAS WEIR MITCHELL

Bronze plaque, low relief, signed and dated New York, 1884. H. 20½ in.; W. 16⅝ in. Three-quarters length, three-quarters to the right, head in profile, directed right; right arm akimbo, left at side with hat and gloves in hand.

Inscription
(Above) S. WEIR MITCHELL, PHILADELPHIA. (Within parchment scroll bearing device of rod and serpent, the date) MDCCCLXXXIV (Below) JOHN CADWALADER FROM S. WEIR MITCHELL.

Signature
AVGVSTVS SAINT-GAVDENS FECIT
NEW YORK

Lent by Mr. John L. Cadwalader.

30

MRS. LOUISE M. HOWLAND

Bronze high relief, signed. [1884?] H. 39⅛ in.; W. 23½ in. Three-quarters length figure, three-quarters to the left; head directed and looking right, right arm resting on piano, hands clasped.

Inscription
LOUISE MILLER HOWLAND . . . MDCCCLXXXIV.

Signature
AVGVSTVS SAINT-GAVDENS FECIT.

Lent by Judge Henry E. Howland.

31

DUNROBIN

Terra-cotta circular medallion, low relief, signed and dated 1884. D. 15 in.

Inscription
DUNROBIN.

Signature
A. 1884. ST. G.

Lent by Mr. John Gellatly.

Note. This is a portrait of the Scotch deerhound Dunrobin, the dog that was used as a model by Mr. Saint-Gaudens in his relief of the Children of Jacob H. Schiff.

32

WILLIAM EVARTS BEAMAN

Bronze medallion, signed and dated 1885. D (vertical) 18½

in.; (horizontal) 19 in. Head and shoulders of little boy, directed to the left.

Inscription
QVANTVM BONVM EST VBI SVNT PRAEPARATA PECTORA IN QVAE TVTO SECRETVM OMNE DESCENDAT QVORVM CONSCIENTIAM MINVS QVAM SVAM TIMEAS QVORVM SERMO SOLLICITVDINEM LENIAT SENTENTIA CONSILIVM EXPEDEAT HILARITAS TRISTRIAM DISSIPET CONSPECTVS IPSE DELECTET. WILLIAM EVARTS BEAMAN IN HIS FOVRTH YEAR 1885.

Signature
FE (monogram: A S T G) CIT

Lent by Mrs. C. C. Beaman.

33

DOCTOR HENRY WHITNEY BELLOWS

Plaster cast from bronze memorial tablet, middle relief [signed and dated New York, 1885.] Full-length figure, standing, directed and looking three-quarters to the left; wearing gown, right arm bent, holding book, left at side; right foot advanced. Between pilasters supporting a round arch, the whole upon a pediment-shaped tablet. H. 10 ft. 4 in.; W. 4 ft. $5\frac{5}{8}$ in.

Inscription
(Above) FORTY-THREE YEARS MINISTER OF THIS CHVRCH TO WHICH HE GAVE THE NAME ALL-SOVLS PRESIDENT OF THE VNITED STATES SANITARY COMMISSION FROM 1861 TO 1878. (Below) HENRY WHITNEY BELLOWS, D. D. BORN IN BOSTON JVNE 11TH, 1814. DIED IN NEW YORK JANVARY 1882.

Lent by the Metropolitan Museum of Art.

Cast made by permission of the Trustees of All Souls Church, New York.

34

AMOR CARITAS

Plaster cast from bronze high relief, signed and dated 18[87]. Total H. 8 ft. 9 in.; W. 4 ft. Within a shallow niche, a standing female figure, with upward curving wings partly surrounding a tablet which rests upon the head and is lightly held by the upraised hands. The figure is directed front, the head and eyes very slightly to the right, and the sandaled feet are partly visible beneath the long robe. Girdle and crown of passion-flowers.

Inscription (on tablet above head)
AMOR CARITAS.

Signature
AVGVSTVS SAINT-GAVDENS.
MDCCCLXX [XVII].

Lent by Mrs. Augustus Saint-Gaudens.

Note. The original idea of this was embodied in the figures on the Morgan tomb at Hartford, Conn., which were burned. From this spring the figure of the Maria Smith tomb at Newport, and the Amor Caritas of the Luxembourg, of which this is a replica.

35

CHESTER W. CHAPIN

Plaster cast of bust, without signature or date. [About 1887.] H. 21 in. Directed and looking front.

Lent by Mrs. Augustus Saint-Gaudens.

AMOR CARITAS.
Number 34.

36

PORTRAIT OF A LADY

Plaster cast from unfinished clay sketch of oval medallion, not signed, dated, or inscribed. D. (vertical) 16 in.; (horizontal) $13\frac{3}{8}$ in. Head and shoulders, three-quarters to the right, directed right, head in profile, hand on chest.

Lent by Mrs. Augustus Saint-Gaudens.

37

WASHINGTON MEDAL

A replica of a bronze medal, low relief, copyrighted 1889. D. $4\frac{1}{2}$ in.

(Obverse) Bust of Washington, side view, head in profile, directed left. Continental costume. At the right, the fasces of magistracy. Forming a border about the edge, thirteen stars.

Signature
PHILIP MARTINY, MODELLER. DESIGN AND COPYRIGHT BY AUGUSTUS SAINT-GAUDENS.

Inscription
GEORGE WASHINGTON. PATER PATRIAE.
MDCCLXXXIX.

(Reverse) Upper half, an American eagle, with wings spread, claws holding arrows and olive branch bearing shield with legend E PLVRIBVS VNVM. Lower left, coat of arms of New York State. Thirty-eight stars forming border.

Inscription
TO COMMEMORATE THE INAVGVRATION OF GEORGE WASHINGTON AS FIRST PRESIDENT OF THE VNITED STATES OF AMERICA AT NEW YORK APRIL XXX MDCCLXXXIX. BY AVTHORITY OF THE COMMITTEE ON CELEBRATION NEW YORK APRIL XXX MDCCC-LXXXIX.

Lent by the American Numismatic Society.

38

ABRAHAM LINCOLN (STANDING FIGURE)

Plaster cast from bronze statue, signed and dated 1887. Heroic size. Standing before a chair, figure directed to the front, head slightly bent, right arm thrust behind him, left grasping lapel of coat, left foot advanced, in an attitude characteristic of Lincoln when rising to make a speech.

Signature
AUGUSTUS SAINT-GAUDENS SCULPTOR
MDCCCLXXXVII.

Lent by the Metropolitan Museum of Art,

Cast made by permission of the Commissioners of Lincoln Park, Chicago.

Note. The original statue stands at the south end of Lincoln Park in Chicago, the idea of an audience-chamber being further carried out in the great circular stone exedra, sixty feet across, which surrounds the low pedestal, in the design of which Mr. Saint-Gaudens collaborated with the late Stanford White, architect. The inscription is on the pedestal and back of the exedra, and includes among other things an extract from the Cooper Union speech of 1860: LET US HAVE FAITH THAT RIGHT MAKES MIGHT, AND IN THAT FAITH LET US TO THE END DARE TO DO OUR DUTY AS WE UNDERSTAND IT.

ABRAHAM LINCOLN.
Number 38.

39

ROBERT LOUIS STEVENSON

Electrotype reduction from the model of the relief as originally designed; in rectangular form; signed and dated New York, September, 1887. H. $6\frac{5}{8}$ in.; W. $13\frac{1}{2}$ in. Full length figure, seen in profile, looking left, reclining in a bed, the lower limbs partly concealed by the coverlet; the left hand holding a manuscript, the knees being drawn up to support it, and the right hand poised in air, with a cigarette between the fingers. A border of ivy leaves and berries extends across the top of the plaque, with the inscription and signature written horizontally below it, the figure of the winged horse occurring between the first two stanzas of the inscription.

Inscription (Stevenson's poem beginning)
YOUTH NOW FLEES ON FEATHERED FOOT
FAINT AND FAINTER SOUNDS THE FLUTE.

(ending)
LIFE IS OVER. LIFE WAS GAY.
WE HAVE COME THE PRIMROSE WAY.

TO ROBERT LOUIS STEVENSON FROM HIS FRIEND AUGUSTUS SAINT-GAUDENS. NEW YORK SEPTEMBER MDCCCLXXXVII.

Signature: As given above.

Note. The sittings for the head and shoulders took place in New York while Stevenson was ill there on his way to the Adirondacks. The hands were modelled from studies made at Manasquan just before he left for Samoa.

Lent by Mrs. Augustus Saint-Gaudens.

40

ROBERT LOUIS STEVENSON

Plaster cast from rectangular bronze memorial tablet in Saint Giles's Cathedral, Edinburgh, Scotland; low relief, signed and dated 1887-1892. H. (of relief proper) 5 ft 7 in., (of plinth) 1 ft. 10 in.; W. (of relief proper) 9 ft. 1½ in., (of plinth) 9 ft. 2 in. A variant of the same design, the figure being the same, but shown in full length, covered with a travelling rug in place of the coverlet, having a quill pen in hand in place of the cigarette, and resting upon a couch in place of the bed, with leaves of manuscript scattered upon the floor, and instead of the ivy border, extending across the top and drooping at sides of the relief a garland of laurel interwoven at the ends with Scotch heather and Samoan hibiscus. The outline of a ship is shown in the lower right corner.

Inscription
(Above, Stevenson's "Prayer")
GIVE VS GRACE AND STRENGTH TO FORBEAR AND TO PERSEVERE. GIVE VS COVRAGE AND GAIETY AND THE QVIET MIND, SPARE TO VS OVR FRIENDS, SOFTEN TO VS OVR ENEMIES. BLESS VS, IF IT MAY BE, IN ALL OVR INNOCENT ENDEAVORS. IF IT MAY NOT, GIVE VS THE STRENGTH TO ENCOVNTER THAT WHICH IS TO COME, THAT WE MAY BE BRAVE IN PERIL, CONSTANT IN TRIBVLATION, TEMPERATE IN WRATH, AND IN ALL CHANGES OF FORTVNE, AND DOWN TO THE GATES OF DEATH, LOYAL AND LOVING TO ONE ANOTHER.

(On plinth, below relief proper)
ROBERT LOVIS STEVENSON. BORN AT VIII HOWARD PLACE EDINBVRGH, NOVEMBER XIII MDCCCL. DIED AT VAILIMA, ISLAND OF VPOLV, SAMOA, DECEMBER III, MDCCCXCIV. THIS MEMORIAL IS ERECTED IN HIS HONOVR BY READERS IN ALL QVARTERS OF THE WORLD, WHO ADMIRE HIM AS A MASTER OF ENGLISH AND SCOTTISH LETTERS, AND TO WHOM HIS CONSTANCY UNDER INFIRMITY AND SUFFERING, AND HIS SPIRIT OF MIRTH, COVRAGE AND LOVE, HAVE ENDEARED HIS NAME.

Copyright, 1905, de W. C. Ward.

ROBERT LOUIS STEVENSON.

Number 40.

(Follows Stevenson's "Epitaph' written by himself)
VNDER THE WIDE AND STARRY SKY DIG THE GRAVE AND LET ME LIE.
GLAD THAT I LIVE AND GLADLY DIE, AND I LAID ME DOWN WITH A WILL.
THIS BE THE VERSE YOV GRAVE FOR ME: HERE HE LIES WHERE HE LONGED TO BE;
HOME IS THE SAILOR, HOME FROM THE SEA, AND THE HVNTER HOME FROM THE HILL.

Lent by Mrs. Augustus Saint-Gaudens.

41

ROBERT LOUIS STEVENSON

Bronze circular medallion, low relief, signed and dated 1887. D. (vertical) 35⅜ in.; (horizontal) 34½ in. Similar in design and inscription to the model described under No. 39, but differing as follows: foot of bed and lower quarter of figure not visible; ivy border and verses of inscription made to conform to the circular shape of the medallion. Instead of dedication "To Robert Louis Stevenson," &c., the present example reads: REPLICA MADE FOR CHARLES DEERING BY HIS FRIEND AVGVSTVS SAINT-GAVDENS. ASPET MCMVI.

Signature (below poem)
AVGVSTVS SAINT-GAVDENS.
MDCCCLXXXVII.

Lent by Mr. Charles Deering.

Note. The "dedication" varies with the name of the recipient, and the earlier replicas differed in minor details of modelling.
A bronze reduction is in the Luxembourg.

42

WILLIAM MERRITT CHASE

Bronze plaque, low relief, signed and dated New York, August, 1888. H. 21⅝ in.; W. 29½ in. Three-quarters length, three-quarters to the left, head in profile, directed left, wearing artist's blouse and Tam O'Shanter cap; in the left hand are a pallette and brushes; the right arm, with paint-brush in hand, is extended and rests on painter's stick. In the lower left corner is a medallion with design of winged horse.

Inscription
WILLIAM MERRITT CHASE IN HIS FORTIETH YEAR FROM HIS FRIEND AVGVSTVS SAINT-GAVDENS. NEW YORK AVGVST MDCCCLXXXVIII.

Signature: As given above.

Lent by Mr. W. M. Chase.

Note. The clay model of this plaque, in somewhat different form, is represented on the sculptor's easel in Mr. Kenyon Cox's portrait of Saint-Gaudens.

43

EDWIN HUBBELL CHAPIN, D. D.

Plaster cast from the bronze relief in the Fourth Universalist Church, New York City. Signed, not dated. [188?] H. 36¾ in.; W. 32¾ in. Head and shoulders, three-quarters to the left, head in profile.

Inscription
EDWIN HVBBELL CHAPIN D. D. BORN DEC. 29TH, 1814. DIED DEC. 26TH, 1880 HE BEING DEAD YET SPEAKETH. PASTOR OF THE FOVRTH VNIVERSALIST SOCIETY OF THE CITY OF NEW YORK FROM MAY 1848 VNTIL HIS DEATH.

Signature
(Monogram: A S T G) F E C I T.

Lent by Mrs. Augustus Saint Gaudens.

44

GENERAL WILLIAM TECUMSEH SHERMAN

Bronze bust, signed. [1888]. Copyright by Augustus Saint-Gaudens, 1892. Total H. 31½ in. Shoulders directed front, head and eyes right; United States military coat. The bust rests upon a rectangular block bearing the inscription, and that in turn upon a mass of ribbon-bound laurel supported upon a rectangular slab.

Inscription
WILLIAM TECUMSEH SHERMAN.

Signature
AVGVSTVS SAINT-GAVDENS.

Lent by U. S. Military Academy at West Point.

Note. Modelled from life in eighteen sittings. Served as the study for the head of Sherman in the memorial statue unveiled in 1903.

45

MRS. SCHUYLER VAN RENSSELAER

Bronze plaque, low relief, signed and dated 1888. H. 29¼ in.; W. 7¾ in. Head and shoulders, side view, head profile, directed to the left.

Inscription
ANIMVS NON OPVS. MDCCCLXXXVIII. TO MARIANA GRISWOLD VAN RENSSELAER.

Signature
AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. Schuyler Van Rensselaer.

Note. A reduction is in the Luxembourg.

46

CHILDREN OF JACOB H. SCHIFF

Plaster cast from bronze, low relief, signed and dated [New York], 1888. H. 5 ft. 9½ in.; W. 4 ft. 3. in. Figures of little girl and boy, walking, accompanied by greyhound. Full length, three-quarters to the right; the face of the girl seen in three-quarters view, the boy's in profile. The former, somewhat the taller, placed at the right, leads the boy with her right hand, and with the left holds the dog by the collar. The boy holds cap in right hand. Sculptured frame effect of plinth, columns and cornice hung with garlands.

Signature
AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. Augustus Saint-Gaudens.

Note. A bronze reduction is in the Luxembourg.

47

KENYON COX

Bronze plaque, low relief, signed and dated New York, 1889. H. 19½ in.; W. 7⅜ in. Head, in profile, directed to the right.

Inscription
KENYON COX PAINTER IN HIS THIRTY-THIRD YEAR BY HIS FRIEND AVGVSTVS SAINT-GAVDENS MDCCCL-XXXIX.

Signature: As given above.

Lent by Mr. Kenyon Cox.

Note. Executed two years after the portrait painted by Mr. Cox of Mr. Saint-Gaudens.

48

GEORGE HOLLINGSWORTH

Plaster cast, low relief, signed and dated 1889. H. 5 ft. 9 in.; W. 2 ft. 9½ in. Three-quarters length, three-quarters to the right, head in profile, directed to the right; right arm akimbo, left resting on book. Frame effect produced by modelled cornice, plinth and moulding.

Inscription
GEORGE HOLLINGWORTH TEACHER OF THE LOWELL INSTITVTE DRAWING SCHOOL FROM MDCCCLI TO MD-CCCLXXIX. THIS BRONZE TESTIFIES TO THE LOVE OF HIS MANY FRIENDS AND TO THE GRATITVDE AND ESTEEM OF HIS MANY PVPILS. MDCCCXIII MDCCC-LXXXII.

Signature
A S T G FECIT '99.

Lent by the Metropolitan Museum of Art.

Cast made by permission of Boston Museum of Fine Arts.

Note. The original, in bronze, is in the Boston Museum of Fine Arts.

49

DOCTOR JAMES McCOSH

Plaster cast from bronze memorial tablet, middle relief, signed and dated 1889. Full-length figure, standing, directed front, head three-quarters and looking right; wearing doctor's gown; right hand extended, left resting upon reading-desk. H. 8 ft. $3\frac{1}{2}$ in.; W. 4 ft. $7\frac{3}{4}$ in.

Inscription (above)
JAMES McCOSH D. D. LL. D. FOR TWENTY YEARS PRESIDENT OF PRINCETON COLLEGE OCTOBER XXVII MDCCCLXVIII. JVNE XX MDCCCLXXXVIII. ERECTED IN HIS HONOR BY THE CLASS OF MDCCCLXXIX. JVNE XVIII MDCCCLXXXIX.

Lent by the Metropolitan Museum of Art.

Cast made by permission of Princeton University.

50

MISS VIOLET SARGENT

Bronze plaque, low relief, signed and dated 1890. Full-length seated figure, directed three-quarters to the right, head in profile, holding in the hands a guitar, the limbs crossed. H. $50\frac{1}{4}$ in.; W. $34\frac{1}{4}$ in.

Inscription (within ivy-wreath)
VIOLET SARGENT.

Signature
A. ST G MDCCCLXXXX FECIT.

Lent by Mrs. Augustus Saint-Gaudens.

51

SEAL FOR THE PUBLIC LIBRARY BOSTON, MASSACHUSETTS

Plaster cast from which the stone rectangular high relief was cut, signed. [1891?] H. 4 ft.; W. 6 ft. A shield, bearing a book, is supported on either side by nude figures of boys, each carrying a torch. Above, a ribbon scroll.

Inscription
OMNIVM LVX CIVIVM. MDCCCLII MDCCCLXXXIII.

Signature
BY A. ST. G.

Lent by Mrs. Augustus Saint-Gaudens.

52

THE HEAD OF THE FIGURE ON THE ADAMS MONUMENT

This head was in the studio of Mr. Augustus Saint-Gaudens when everything was destroyed in 1904 with the exception of this head and the portrait of his son, Mr. Homer Saint-Gaudens. "The Adams Monument head was especially notable that dreary morning after the fire when there was absolutely nothing else left standing or saved."

Lent by Mrs. Augustus Saint-Gaudens.

53

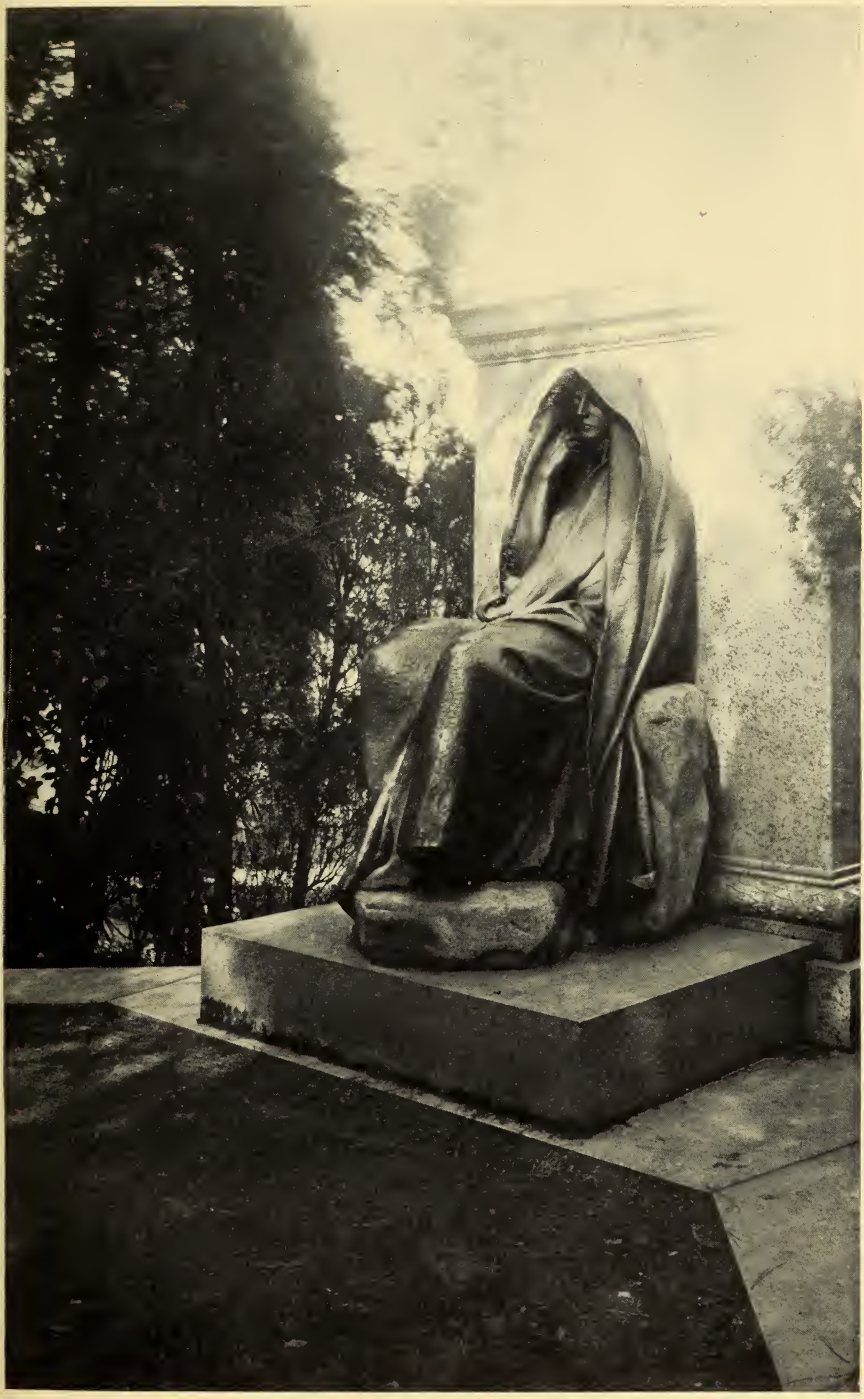
ADAMS MONUMENT, ROCK CREEK CEMETERY, WASHINGTON, D. C.

Plaster cast from bronze statue, unsigned and undated. [About 1891]. A figure, enveloped in heavy drapery, which covers the head and body with the exception of the face and right arm, the hand of which supports the chin. Directed to the front, eyes lowered.

Lent by the Metropolitan Museum of Art.

Cast made by permission of Mr. Henry Adams.

Note. The monument consists of a block of granite against which the figure leans, and which forms one side of an hexagonal plot of about twenty feet in diameter. Opposite and occupying three sides of the hexagon is a massive stone bench. The figure has been variously interpreted, although Saint-Gaudens gave no name to it.



ADAMS MONUMENT.
Number 53.

54

DIANA

Bronze cast from a study for the head, without date. Copyrighted 1908. H. $9\frac{1}{2}$ in.

Signature
(Monogram: A ST G)

Lent by Mrs. Augustus Saint-Gaudens.

55

DIANA

Reduction in bronze from the Diana surmounting the Madison Square Garden tower, with drapery omitted. Not signed or dated. Total H. $41\frac{5}{8}$ in. Attitude similar to that of Number 56, bow and arrow present, crescent omitted. No inscription.

Lent by Mr. Charles F. McKim.

Note. A large statue of Diana, modelled in 1892, was exhibited in bronze at the World's Fair in Chicago in 1893, and now forms the weathervane for Montgomery Ward's tower on the Lake Front in Chicago. A smaller statue, which also has the drapery, was placed above the tower of Madison Square Garden, New York.

56

DIANA

Bronze cast from early clay sketch, not signed. H. (of figure) 25 in.; (of pedestal) 5 in. Nude figure poised with one foot upon a sphere. Head turned to left, crescent on brow; left arm extended, right flexed, in attitude of archer shooting; bow and arrow absent. No inscription.

Lent by Mr. John Gellatly.

57

MRS. GROVER CLEVELAND

Plaster cast from model in form of circular medallion, not signed or dated. D. 17 in. Head and shoulders, three-quarters to the left, head three-quarters and looking left.

Inscription
FRANCES FOLSOM CLEVELAND.

Lent by Mrs. Augustus Saint-Gaudens.

58

MRS. GROVER CLEVELAND

Bronze medallion, low relief, signed and dated 1892. D. 5⅝ in. Head and shoulders, three-quarters and looking left.

Inscription
FRANCES FOLSOM CLEVELAND MARION MASSACHUSETTS. AVGVST MDCCCXCII.

Signature
(Monogram: A S T G.)

Lent by Mrs. Grover Cleveland.

Note. A reduction from Number 57.

59

MEDAL OF WORLD'S COLUMBIAN EXPOSITION, CHICAGO

Bronze medal, cast, low relief, signed. Date of inscription 1892-1893. D. 4 in.

(Obverse) Figure of Columbus in armor with sword and cloak; full-length, body and head three-quarters, directed left, eyes raised, arms outspread, right foot advanced. Background: portions of a ship, an unfurled banner, and figures of three men visible in part; in distance a symbolic device of ships passing the pillars of Hercules, and words PLVS VLTRA.

Inscription
CHRISTOPHER COLVMBVS OCT. XII MDCCCXCII.

Signature (below, partly effaced)
AVGVSTVS SAINT-GAVDENS.

(Reverse) Undraped figure of a youth standing upon a hill-top, and supporting a tall shield, directed and looking front, right arm extended, hand grasping a torch; left arm, with hand holding three wreaths, resting upon the shield. The shield bears under the motto E PLVRIBVS VNVM, an American eagle with arrows, olive branch and small shield. At the right of the large shield is a young oak tree.

Inscription
THE COLVMBIAN EXHIBITION IN COMMEMORATION OF THE FOVR HVNDREDTH ANNIVERSARY OF THE LANDING OF COLVMBVS. TO AVGVSTVS SAINT-GAVDENS. MDCCCXCII-MDCCCXCIII.

Signature
(Monogram: A S T G)

Lent by Mr. Louis Saint-Gaudens.

Note. Cast from the original study, reduced.

60

MEDAL OF WORLD'S COLUMBIAN EXPOSITION, CHICAGO

Two electrotype medallions from obverse and reverse of similar design, with slight variation. D. 8 in. (encircled by one-half inch rim left in electrotyping.)

Lent by the United States Mint in Philadelphia.

Note. Design of obverse same as the above. The design of the reverse (rejected by the Quadro-Centennial Committee of the United States Senate) resembles the original sketch except in having a blank tablet for the name of the recipient at lower left with three fleurets below it, and some minute changes in the shield bearings.

61

MEDAL OF WORLD'S COLUMBIAN EXPOSITION, CHICAGO

The medal as finally cast, with the obverse (a) as designated by Saint-Gaudens, and in place of the nude figure, &c., of the reverse (b), a design by Mr. Charles E. Barber of the United States Mint. D. 4 in.

Lent by Mr. George F. Kunz.

62

STUDY OF A CHILD

Bronze medallion, low relief, unsigned, dated 1892. D. $2\frac{5}{8}$ in. Head and shoulders, three-quarters to the right, head in profile directed right.

Inscription
. . . MDCCCXCII.

Lent by Mrs. Augustus Saint-Gaudens.

63

CHARLES COTESWORTH BEAMAN

Bronze plaque, low relief, signed and dated 1894. H. 26½ in.; W. 15¼ in. Figure half length, head in profile, directed and looking to the right, right hand in pocket.

Inscription
MDCCCLXXXIV. CHARLES COTESWORTH BEAMAN BY HIS FRIEND AVGVSTVS SAINT-GAVDENS.

Signature: As given above.
Lent by Mrs. C. C. Beaman.

Note. A reduction is in the Luxembourg.

64

GARFIELD MONUMENT, FAIR-MOUNT PARK, PHILADELPHIA

Plaster cast from bronze bust of James Abram Garfield, unsigned, dated 1895. Colossal size. Undraped; head directed and looking front. Date inscribed below on tablet: MDCCCXCV.

Lent by Mrs. Augustus Saint-Gaudens.

65

GARFIELD MONUMENT, FAIR-MOUNT PARK, PHILADELPHIA

Plaster cast from bronze statue of the "Republic", signed and dated 1895. Heroic size. Standing female figure in flowing robe and liberty cap; directed and looking front; in the left hand a palm branch, the right resting on an oval shield held directly before the figure.

Inscription (on shield)
JAMES ABRAM GARFIELD PRESIDENT OF THE VNITED STATES MDCCCLXXXI.

Lent by the Metropolitan Museum of Art.

Cast made by permission of the Commissioners of Fairmount Park, Philadelphia.

Note. The monument proper is a tall marble quadrilateral stele with Doric pilasters at the angles, supporting an entablature upon which rests the bust, and below which, filling a niche in the anterior face, stands the figure of the "Republic."

66

MISS ANNIE PAGE

Bronze head, signed and dated 1895, copyrighted 1908. H. 18½ in.

Signature
MDCCC (monogram: A ST G) XCV

Lent by Mrs. Augustus Saint-Gaudens.

67

WILLIAM ASTOR CHANLER

Bronze bust, signed and dated 1896. H. 19¼ in. Head and chest directed front.

Inscription
WILLIAM ASTOR CHANLER

Signature (script)
AUGUSTUS ST. GAUDENS, 1896

Lent by Mrs. John J. Chapman.

68

PETER COOPER

Plaster cast, of heroic size, of head from bronze statue, the original signed and dated 1897. H. 26 in.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The monument of which this is a detail is at the side of Cooper Union, New York City, in honor of its founder. Mr. Saint-Gaudens attended school at the Union in his youth.

69

MEMORIAL TO COLONEL ROBERT GOULD SHAW, BOSTON

Plaster cast of early sketch for bronze relief; without signature or date. H. 14½ in.; W. 15½ in. Equestrian figure of Shaw, directed to the left, and surrounded by foot soldiers, the whole surrounded by architectural frame.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The commission for the memorial to Colonel Shaw, Commander of the Fifty-Fourth Massachusetts Regiment (colored troops), who fell at Fort Wagner, was given by the State of Massachusetts in 1884. The work, with its many modifications, extended over an interval of twelve years, the completed monument being unveiled in 1897.

70

MEMORIAL TO COLONEL ROBERT GOULD SHAW, BOSTON

Bronze cast for a study for the head of Colonel Shaw; without signature or date. H. $10\frac{1}{2}$ in.

Signature
(Monogram: A ST G)

Lent by Mrs. Augustus Saint-Gaudens.

71

MEMORIAL TO COLONEL ROBERT GOULD SHAW, BOSTON

Six plaster casts of studies for the heads of negroes; without signature or date. One-third life size.

Len by Mrs. Augustus Saint-Gaudens.

72

MEMORIAL TO COLONEL ROBERT GOULD SHAW, BOSTON

Plaster cast of early study for female figure, low relief; without signature or date. L. 37 in.

Lent by Mrs. Augustus Saint-Gaudens.

THE SHAW MEMORIAL.
Numbers 69-73.

73

MEMORIAL TO COLONEL ROBERT GOULD SHAW, BOSTON

Plaster cast of later study for female figure, low relief; without signature or date. L. 10 ft. 7 in.

Note. The female figure, which seems to symbolize death and fame, is seen in the finished relief, floating above and a little in advance of the figure of Shaw, the position being nearly horizontal, directed to the right, the eyes, as in the latter cast, being lowered, the left arm extended, palm upward, and the right arm clasping to the breast poppies and a laurel branch, the whole enveloped in sweeping draperies.
A large photograph of the finished relief is also shown.

Lent by Mrs. Augustus Saint-Gaudens.

74

SHERMAN MONUMENT: FIRST SKETCH FOR HEAD OF VICTORY

Bronze bust on circular base; signed and dated 1897. Total H. 13 in. One-third life size, directed and looking front; hair in Grecian knot.

Inscription (on applied tablet below)
FIRST SKETCH OF HEAD OF VICTORY,
SHERMAN MONUMENT...

Signature
AVGVSTVS SAINT-GAVDENS, 1897.

Lent by Miss Hettie E. Anderson.

75

CHARLES ANDERSON DANA

Bronze low relief, signed. [1898.] H. 37⅜ in.; W. 19⅜ in. Head and shoulders, side view, directed and looking to the left.

Inscription
(At left within ivy-wreath) CHARLES ANDERSON DANA, (below on tablet) MDCCCXIX-MDCCCXCVII.

Signature
A ST G

Lent by Mr. William M. Laffan.

76

WILLIAM DEAN HOWELLS AND MISS HOWELLS

A replica, with differing patina, of a bronze plaque, low relief, signed and dated New York, 1898. H. 8⅛ in.; W. 13¼ in. Two figures, three-quarters length, side view, heads in profile; Miss Howells at the left, looking right, her left arm resting upon a small table, chin in hand; Mr. Howells at the right, looking left, with a manuscript in the left hand and eye-glasses in the other.

Inscription
MILDRED AND WILLIAM DEAN HOWELLS NEW YORK MDCCCXCVIII. FROM AVGVSTVS SAINT-GAVDENS.

Signature as given above.

Lent by Mrs. Augustus Saint-Gaudens.

77

AMOR CARITAS

Bronze relief, signed and dated 1898. H. 39¾ in.; W. 17½ in.

Reduction of number 34.

Signature
AVGVSTVS SAINT-GAVDENS MDCCCXCVIII

Lent by Mrs. Augustus Saint-Gaudens.

78

MRS. CHARLES COTESWORTH BEAMAN

Bronze plaque, low relief, signed and dated Cornish, N. H., Oct., 1900. H. 23 in.; W. 21¼ in. Three-quarters length, side view, seated, head in profile, directed and looking left.

Inscription
CORNISH NEW HAMPSHIRE OCTOBER NINETEEN HVNDRED. (Within ivy-wreath) HETTIE SHERMAN BEAMAN.

Signature
(Monogram: A ST G)

Lent by Mrs. Charles Cotesworth Beaman.

79

MRS. JOHN CHIPMAN GRAY

Bronze plaque, low relief, signed and dated October, 1902. H. 35⅛ in.; W. 23⅝ in. Three-quarters length, seated with back partly turned, head in profile, directed to the left; hands clasped on arm of chair; evening dress. The plaque is ornamented above with a palmette and scrolls.

Inscription
CORNISH NEW HAMPSHIRE OCTOBER MDCCCCII.

Signature
(Monogram: A ST G)

Note. The carved wood tablet upon which the plaque is mounted is inscribed: ANNA LYMAN GRAY.

Lent by Mr. John Chipman Gray.

80

HENRY ADAMS (CARICATURE)

Bronze medallion, signed and dated 1904. D. 7¾ in.

Signature
A ST G

Lent by Mrs. Augustus Saint-Gaudens.

81

JAMES WALL FINN (CARICATURE)

Bronze medallion, signed and dated 1904. D. (vertical) $6\frac{5}{8}$ in.; (horizontal) $6\frac{1}{4}$ in.

Signature
(Monogram: A ST G)

Lent by Mr. J. W. Finn.

82

CHARLES A. PLATT (CARICATURE)

Bronze plaque, signed and dated 1904. H. $9\frac{1}{2}$ in.; W. $3\frac{1}{2}$ in.

Lent by Mrs. Augustus Saint-Gaudens.

83

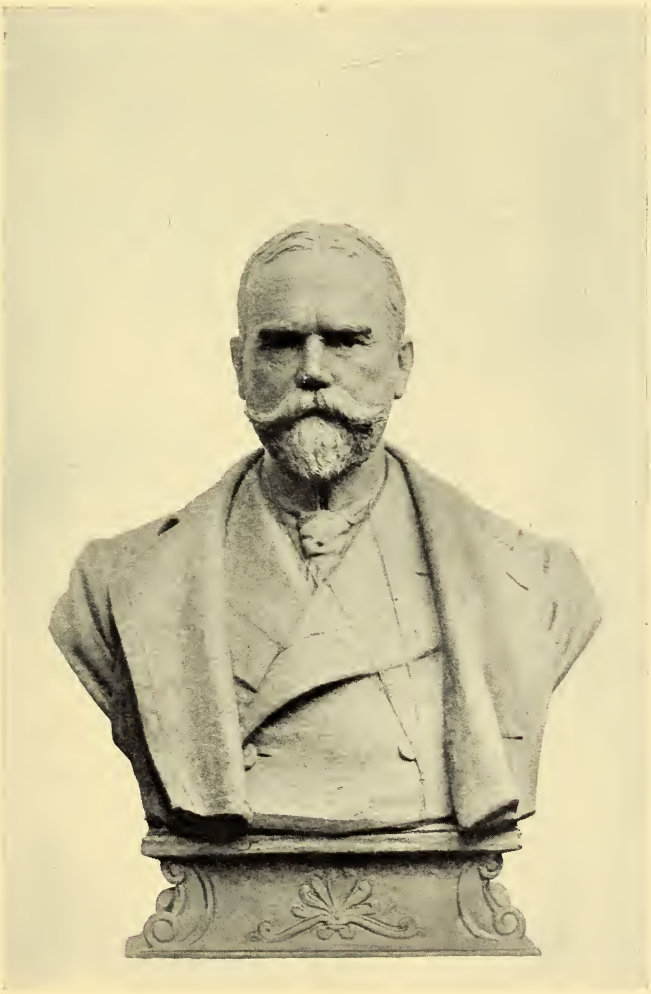
HONORABLE JOHN HAY

Bronze bust, signed and dated Washington, 1904. H. 25 in. Head directed and looking slightly to the right; wearing overcoat.

Inscription
WASHINGTON MCMIV.

Signature
AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. John Hay.



JOHN HAY.
Number 83.

84

PLAQUE COMMEMORATIVE OF THE CORNISH CELEBRATION JUNE 23, 1905

Bronze plaque in low relief. H. 32¾ in.; W. 19½ in.

Design: Temple of Love.

Inscription
(Names of participants.) (On altar) AMOR VINCIT . . . IN AFFECTIONATE REMEMBRANCE OF THE CELEBRATION OF JVNE XXIII. MCMV. AVGVSTA AND AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. Augustus Saint-Gaudens.

Note. Occasioned by the "Masque of the Golden Bowl" given at Cornish, N. H., to celebrate the twentieth anniversary of Saint-Gaudens' coming there.

85

HEAD OF VICTORY

Bronze medallion, low relief, signed. [1906.] Copyright by Augustus Saint-Gaudens, 1907. D. (vertical) 9½ in.; (horizontal) 9¾ in. Head of woman, in profile, with parted lips; directed left; wearing olive wreath.

Inscription
NIKH-EIPHNH.

Signature
(Monogram: A ST G)

Lent by Mrs. Augustus Saint-Gaudens.

Note. From the model originally designed, but not used for the one-cent piece.

86

FIGURE OF VICTORY FROM MONUMENT TO GENERAL WILLIAM TECUMSEH SHERMAN

"Before the horse and rider walks a winged female figure—Nike-Eirene, or Victory-Peace—laurel crowned, right arm extended and holding in her left hand a palm branch."

Lent by Mrs. Augustus Saint-Gaudens.

Note. This figure was first exhibited with the whole plaster cast at the Paris Exposition in 1900. The statue with alterations again at the Pan-American Exposition, Buffalo, in 1901. Eleven years in all of study and alterations elapsed before the group was finished and unveiled on Decoration Day, 1903, at the south entrance to Central Park, New York.

Copyright, 1905, de W. C. Ward.

GENERAL SHERMAN.

Number 86.

87

ALLEGORICAL GROUPS DESIGNED FOR ENTRANCE TO BOSTON PUBLIC LIBRARY

Two plaster casts from models, without signature or date. [1907.] Average H. 30 in.; W. 5 ft.; D. 18 in. One group (a) represents, by means of three seated figures bearing emblems, Music, Labor and Science, while the other group (b) represents Executive Power, Law and Love.

Lent by Mrs. Augustus Saint-Gaudens.

88

STUDY FOR THE HEAD OF CHRIST

Marble head, on square block of marble; signed, not dated. [1907.] Total H. 16 in. About three-quarters life size, directed front, looking down; face bearded, hair falling in long locks to the base of the neck.

Signature
(Monogram: A ST G)

Lent by Mrs. Augustus Saint-Gaudens.

89

STUDY FOR THE HEAD OF CHRIST

A replica in bronze of Number 88.

Lent by Mrs. Augustus Saint-Gaudens.

90

ABRAHAM LINCOLN (SEATED FIGURE)

Plaster cast of bronze statue, signed and dated 1907. Heroic size. Seated in armchair, body and head directed to the front, head slightly lowered as if in thought; right hand open, palm down, on knee; left, closed and resting on arm of chair; feet, set squarely on circular base. Across the back of the chair and drooping to the floor a flag.

Inscription. (To be engraved on pedestal.)

Signature
AVGVSTVS SAINT-GAVDENS MCMVII.

Lent by Mrs. Augustus Saint-Gaudens.

Note. This was one of Saint-Gaudens's last statues, a gift to the south side of the city of Chicago by bequest of the late John Crerar of that city. By special courtesy of the Trustees of the Fund for its erection we are permitted to view it for the first time here before it is transferred to its ultimate destination. Compare the standing statue of Lincoln, erected in 1887 (No. 38.)

91

MRS. AUGUSTUS SAINT-GAUDENS

Bronze relief, signed and dated 1907. H. 36 in.; W. 21 in. Three-quarters length figure, in profile, turned to left; in right hand a bowl of flowers, the left holding up the skirt of dress. Background of two Doric columns with landscape; dog roughly sketched in lower left corner. Unfinished.

Signature
(Monogram: A ST G)

Lent by Mrs. Augustus Saint-Gaudens.

92

WHISTLER MEMORIAL, AT UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

Plaster model for marble tablet, low relief, signed 1907. H. 11 ft. 1 in.; W. at base 36 in.; W. at top 31½ in. A slender stele surmounted by carved anthemion, the decoration being chiefly furnished by the lettering which descends in lines of irregular length between two Greek torches, with a small wreath above and Whistler's butterfly device below.

Inscription
TO JAMES MCNEILL WHISTLER MDCCCXXIV. MCMVIII. THE STORY OF THE BEAUTIFUL IS ALREADY COMPLETE HEWN IN THE MARBLES OF THE PARTHENON AND BROIDERED WITH THE BIRDS UPON THE FAN OF HOKUSAI.

Signature
(Right: Monogram, A ST G Left: HB)

Lent by Mrs. Augustus Saint-Gaudens.

Note. Done in collaboration with Mr. Henry Bacon, architect.

93

WHISTLER MEMORIAL, AT UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

Small sketch, without signature or date, of Number 92. H. 38½ in.; W. at top 10½ in., at base 14 in.

Lent by Mrs. Augustus Saint-Gaudens.

94

WHISTLER MEMORIAL, AT UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

Plaster sketches, without signature or date. [1907 ?] H. 30 in.; W. at top 8 in., at base 14 in. Greek steles. At either side a torch; three wreaths above, a palette below, with the lettering of the inscription roughly indicated.

Lent by Mrs. Augustus Saint-Gaudens.

Note. See also Number 92.

95

SKETCHES OF FIGURE OF PAINTING FOR PROPOSED FREER GALLERY, AT WASHINGTON, D. C.

Plaster casts of stele. [1907 ?] (a) H. 48½ in.; W. at top 11 in., at base 17 in. (b) H. 23¾ in.; W. 8½ in. Figure of woman in classic robe, directed front; in right hand a paint brush, in left a palette. Tree indicated at the right.

Lent by Mr. Charles Freer.

96

STUDY FOR A HEAD

Marble bust, about half life size, without signature or date. H. 11 in. Head slightly inclined to the left; hair in Grecian knot; undraped.

Lent by Mrs. Augustus Saint-Gaudens.

97

MORRISON REMICH WAITE, CHIEF JUSTICE OF THE UNITED STATES

Plaster cast of bust, without signature or date. H. 27 in. Heroic size. Head directed slightly to the right; wearing robe of office.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The original, in marble, is in the Hall of Justice in Washington, D. C.

98

MODELS FOR UNITED STATES GOLD COINS, 1907

SIX CIRCULAR RELIEFS, IN PLASTER

(1)

Head of a woman, in profile, with parted lips; directed left; wearing olive wreath. Above, thirteen stars. In exergue: LIBERTY. D. $11\frac{7}{8}$ in.

Note. Unused design, originally intended for one-cent piece.

(2)

Similar to the preceding, with Indian head-dress substituted for olive wreath, and with margin of relief lowered. D. $11\frac{3}{4}$ in.

Note. Design for obverse of ten-dollar gold piece.

(3)

American eagle, standing; arrows and olive branch in claws. In upper right field, inscription: .E. PLURIBUS . UNUM.

Legend: .UNITED.STATES.OF.AMERICA. Exergue: .TWENTY.DOLLARS. D. 12½ in.

Note. Design intended for reverse of the twenty-dollar gold piece, but used for the ten.

(4)

Full-length figure of winged woman, standing, directed front; flowing hair, Indian head-dress, classic robe; torch in right hand, olive branch in left; left foot raised on a rock against which is an oak branch. In the lower left field a small sketch of the Capitol building, with rising sun; lower right field, MCMVII. Border of forty-six stars. Signature at lower left, monogram A ST G. Edge beveled. D. 12½ in.

Note. Original idea for obverse of twenty-dollar gold piece.

(5)

Similar to the preceding, but without wings or head-dress for the figure; Capitol building enlarged, rays of sun lengthened and extended across from left to right. Border of stars nearer center, leaving wider margin. Signature: in lower right field, monogram A ST G. Edge: thirteen stars with legend E . PLURIBUS . UNUM . D. 12⅛ in.

Note. Design for obverse of twenty-dollar gold piece.

(6)

American eagle, flying, directed left. Below, rising sun, with rays extending to margin. Legend: . UNITED . STATES . OF . AMERICA . TWENTY . DOLLARS . D. 13½ in.

Note. Design intended for one-cent piece, but used for twenty-dollar piece.

Lent by Mrs. Augustus Saint-Gaudens.

99

UNITED STATES GOLD COINS, 1907

(1)

TEN DOLLAR GOLD PIECE, 1907

[a] (Obverse) Woman's head, in profile, lips parted, directed left; wearing Indian head-dress. Above, thirteen stars. Border, a hair line, sharply raised. Exergue, 1907.
[b] (Reverse) American eagle, standing, directed left; olive branch and sheaf of arrows in claws. Border, a hair line, sharply raised. Legend: . UNITED . STATES . OF . AMERICA. Field: . E . PLURIBUS . UNUM . Exergue: . TEN . DOLLARS . Edge, forty-six stars.

Note. The coin as first struck; not issued, as being in too high relief and having too sharp an edge.

(2, a, b)

Similar to the preceding, but in lower relief, and having a wider border.

Note. The second coin struck, but not issued for similar reasons.

(3, a, b)

Similar to the preceding, but in still lower relief and with still wider border.

Note. The coin as issued.

(4)

TWENTY-DOLLAR GOLD PIECE, 1907

[a] (Obverse) Figure of woman in somewhat high relief, standing, directed and looking front; flowing hair; torch in right

hand, olive branch in left; left foot raised, resting upon a rock, oak branch at lower right. Background, sun-rays; Capitol building in lower left field. Border, a band somewhat more than one-sixteenth of an inch in width, with inner border of forty-six stars. Legend: LIBERTY. Field: MCMVII, and Signature: (Monogram, A ST G).
[b] (Reverse) Flying eagle, directed left; rising sun below, with rays extending to border. Border, a hair line. Legend: . UNITED . STATES . OF . AMERICA . TWENTY . DOLLARS . Edge: E (star) PLURIBUS (star) UNUM (eleven stars).

Note. Struck in the medal-press. Not issued because in too high relief.

(5, a, b)

Similar in type to the preceding, but in low relief, with wider border for reverse and date 1907 in lower right field of obverse.

Note. The coin as issued.

Lent by the American Numismatic Society.

100

UNITED STATES GOLD COINS, 1908

(1)

TEN-DOLLAR GOLD PIECE, 1908

(a) Same as for 1907 (Number 3) with date 1908 in exergue of obverse.

(b) Another example, to show reverse.

Lent by the American Numismatic Society.

(2)

TWENTY-DOLLAR GOLD PIECE, 1908

(a) Same as for 1907 (Number 5) with date 1908 in exergue of obverse.

Lent by the American Numismatic Society.

101

MODELS OF DOUBLE EAGLE

Four plaster models consisting of:
(a) the obverse for the double eagle.
(b) the reverse for the double eagle.
(c) the obverse for the eagle.
(d) the reverse for the eagle.

Lent by the U. S. Mint in Philadelphia.

Copyright, 1895, de W. C. Ward.

REVERSE OF COLUMBIAN MEDAL.
Number 59.

REDUCTIONS

102

CHARLES COTESWORTH BEAMAN

Electrotype reduction from Number 63. H. $4\frac{5}{8}$ in.; W. $2\frac{3}{4}$ in.

Lent by Mrs. Augustus Saint-Gaudens.

103

DEACON SAMUEL CHAPIN ("THE PURITAN")

Bronze reduction, signed, from a plaster cast from original bronze statue in Springfield, Massachusetts. H. $30\frac{3}{4}$ in. Stalwart figure of a man walking; Puritan costume, with a peak-crowned hat, long flowing cloak, and carrying a staff. Head directed to the front, eyes down; right arm extended and thrown back, with hand grasping head of staff; left arm flexed with hand supporting book, the edges of which are to the fore. Branches of pine needles scattered under foot.

Inscription (on tablet below)
THE PVRITAN

Signature
AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. Augustus Saint-Gaudens.

104

PLAQUE COMMEMORATIVE OF THE CORNISH CELEBRATION

Silver-colored reduction from Number 84. H. $3\frac{1}{8}$ in.; W. $1\frac{3}{4}$ in.

Lent by Mrs. Augustus Saint-Gaudens.

105

HORACE GRAY, ASSOCIATE JUSTICE OF THE UNITED STATES SUPREME COURT

Bronze reduction from bronze plaque, low relief, signed and dated 1901. H. $7\frac{5}{8}$ in.; W. $8\frac{3}{8}$ in. Three-quarters length, seated, side view, head in profile, directed to the left; left hand resting on book, right on knee; robe of office. In left upper corner seal of the Supreme Court of the United States.

Inscription
HORACE GRAY IN HIS SEVENTY-FOURTH YEAR. WASHINGTON, D. C. APRIL MDCCCCI. MAJOR HAEREDITAS VENIT A JURE ET LEGIBUS.

Signature
(Monogram: A S T G)

Lent by Mrs. Augustus Saint-Gaudens.

106

SARAH REDWOOD LEE

Electrotype reduction from Number 22. H. $8\frac{1}{16}$ in.; W. $3\frac{1}{2}$ in.

Lent by Mrs. Augustus Saint-Gaudens.

Copyright, 1905, de W. C. Ward.

JUSTICE GRAY.
Number 105.

107

JULES BASTIEN-LEPAGE

Electrotype reduction from Number 19. H. 6½ in.; W. 4⅝ in.

Lent by Mrs. Augustus Saint-Gaudens.

108

MR. WAYNE MacVEAGH

Bronze reduction of head of Mr. MacVeagh from bronze low relief of Mr. and Mrs. Wayne MacVeagh, signed and dated 1902. D. 3¼ in.

Inscription
WAYNE MACVEAGH WASHINGTON D. C.
MCMII

Signature
(Monogram : A ST G)

Lent by Mrs. Augustus Saint-Gaudens.

109

HOMER SCHIFF SAINT-GAUDENS

Electrotype reduction from Number 25. H. 7⅞ in.; W. 4 1/16 in.

Lent by Mrs. Augustus Saint-Gaudens.

110

MISS VIOLET SARGENT

Electrotype reduction from Number 50. H. 9 in.; W. 6⅛ in.

Signature
(Monogram: A ST G) MDCCCLXXXX FECIT.

Lent by Mrs. Augustus Saint-Gaudens.

111

DR. HENRY SCHIFF

Electrotype reduction from Number 18. H. $3\frac{7}{16}$ in.; W. $3\frac{5}{8}$ in.

Lent by Mrs. Augustus Saint-Gaudens.

112

CHILDREN OF JACOB H. SCHIFF

Electrotype reduction from Number 46. H. $8\frac{7}{8}$ in.; W. $6\frac{3}{4}$ in.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The reduction differs from the marble replica in having the names Leo Mortimer Schiff and Fanny Frieda Schiff inscribed above the respective figures.

113

MISS GERTRUDE VANDERBILT (MRS. HARRY PAYNE WHITNEY)

Bronze reduction, in medallion form showing head only, from bronze plaque, low relief, signed, not dated. [1882]. D. $3\frac{7}{8}$ in. Head three-quarters, directed left; wearing hat.

Inscription
GERTRVDE VANDERBILT. AETAT VII.

Signature
AVGVSTVS SAINT-GAVDENS FECIT.

Lent by Mrs. Augustus Saint Gaudens.

114

MRS. SCHUYLER VAN RENSSELAER

Bronze (?) reduction from Number 45. H. 5⅛ in.; W. 2 in.

Lent by Mrs. Augustus Saint-Gaudens.

115

SAMUEL GRAY WARD

Electrotype reduction from bronze plaque, signed and dated New York, May, 1881. H. 6½ in.; W. 4¾ in. Three-quarters length; three-quarters to the right, head in profile, left hand clasping right wrist.

Inscription
SAMUEL GRAY WARD. NEW YORK MAY MDCCCLXXXI

Signature
FE (Monogram: A ST G) CIT.

Lent by Mrs. Augustus Saint-Gaudens.

CAMEOS

116

ONYX BROOCH, WITH HEAD AND SHOULDERS OF MARY QUEEN OF SCOTS

Lent by Mrs. John Merrylees.

117

ONYX BROOCH AND EAR-RINGS, WITH HEADS OF CERES, HERMES AND APOLLO

Signature (on brooch)
A. ST. G.

Lent by Mrs. George H. Talman.

118

ONYX BROOCH, WITH HEAD OF FLORA

Lent by Miss Lucille A. Le Brethon.

119

THREE TOPAZ CAMEOS SET IN A PENDANT, WITH HEAD OF A CHILD ON EACH

Signature
A. ST. GAUDENS

Lent by Mrs. Ernest A. Bigelow.

120

TOPAZ BROOCH, WITH FIGURE OF A FLYING EAGLE

Lent by Miss Lucille A. Le Brethon.

PORTRAITS OF SAINT GAUDENS

121

PORTRAIT OF AUGUSTUS SAINT-GAUDENS BY KENYON COX, 1908

Life size, half-length figure, seen from the back, head in profile, directed right; right arm extended, hand engaged in modelling, left holding a lump of clay and a modelling tool.

Signature
KENYON COX 1908.

Lent by the Metropolitan Museum of Art.

Note. The original picture was painted, on a smaller scale, in the sculptor's Thirty-sixth Street Studio in 1887. It was destroyed in the fire in his studio in Cornish, N. H., in 1904. This replica was painted in 1908. The sculptor is represented at work upon the relief portrait of William M. Chase. Behind his head, to the left, is a solar print of one of the Vanderbilt caryatids. A cast of the "Unknown Lady" of the Louvre stands beyond. Next is the bronze relief of Homer Saint-Gaudens as an infant, and beyond that the plaster relief of Miss Lee. The scaffolding behind the easel is the back of the Shaw Memorial. [Signed] KENYON COX.

122

PORTRAIT OF AUGUSTUS SAINT-GAUDENS BY HENRY HERING

Plaster bust, facing and looking full front. H. 17 in. (plinth, H. 7 in.).

Lent by Mr. Henry Hering.

123

HAND OF AUGUSTUS SAINT-GAUDENS

Bronze cast from plaster cast in the possession of Mr. George W. Maynard. The original cast was made to assist Mr. Maynard in representing a hand holding a flag for one of the figures in his painting entitled "1776," now owned by Smith College.

Lent by Mr. Daniel C. French.

124

A PHOTOGRAPH OF AUGUSTUS SAINT-GAUDENS AT ABOUT SEVENTEEN YEARS OF AGE

Lent by Miss Lucille A. Le Brethon.

Note. The following is a transcription of an explanatory letter addressed to the Secretary of the Saint-Gaudens Memorial Exhibition by Miss Lucille A. Le Brethon:

I am in receipt of your letter of the 17th, and delayed answering as I wished to procure from my niece, Mrs. Arnold Moser, 214 East 15th Street, a topaz cameo, the very first piece of work made by Augustus Saint-Gaudens under my father's tuition. The onyx cameo which I am also sending you for exhibition is one of the last things made by him while with my father, Jules Le Brethon. There can be no doubt of the authenticity of these two cameos (which my father always kept and prized very much), as the accompanying photograph shows him at work in my father's studio. I am sending the two cameos and photograph under separate cover by registered mail.

PHOTOGRAPHS.

125

ANGEL FOR THE TOMB OF GOVERNOR E. D. MORGAN

Bromide enlargement.

Lent by Mrs. Augustus Saint-Gaudens.

126, 127

CARYATIDS IN THE RESIDENCE OF CORNELIUS VANDERBILT

Bromide enlargement.

128

PETER COOPER MONUMENT, NEW YORK

Bromide enlargement.

129

HAMILTON FISH MONUMENT, AT GARRISONS, N. Y.

Bromide enlargement.

130

ROSWELL P. FLOWER MONUMENT AT WATERTOWN, N. Y.

Bromide enlargement.

131

HIAWATHA

Carbon.

132

STATUE FOR CHARLES STUART PARNELL MONUMENT, DUBLIN, IRELAND

Bromide enlargement.

ACKNOWLEDGMENT

The Department of Fine Arts makes grateful acknowledgment to those who have generously lent their works of sculpture for exhibition.

The names of contributors appear in the text of the catalogue.

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INDEX

Number.

Adams, Henry (Caricature) - - - - - - - - - 80
Adams Monument - - - - - - - - - - - 53
Adams Monument, Head of figure - - - - - - - - 52
Amor Caritas - - - - - - - - - - - - 34, 77
Arnold, Benjamin Greene - - - - - - - - - - 12
Bastien-Lepage, Jules - - - - - - - - - - - 19, 107
Beaman, Charles Cotesworth - - - - - - - - - 63, 102
Beaman, Mrs. Charles Cotesworth - - - - - - - - 78
Beaman, William Evarts - - - - - - - - - - 32
Bellows, Doctor Henry Whitney - - - - - - - - 33
Boston Public Library, Allegorical Groups for - - - - - 87
Boston Public Library, Seal for - - - - - - - - 51
Brooks, Charles Timothy - - - - - - - - - - 27
Bunce, William Gedney - - - - - - - - - - 2
Cameos - - - - - - - - - 116, 117, 118, 119, 120
Caricatures - - - - - - - - - - - - 6, 80, 81, 82
Cary, Dr. Walter - - - - - - - - - - - -
Caryatids for Residence of Cornelius Vanderbilt - - 23, 24, 126, 127
Chanler, William Astor - - - - - - - - - - 67
Chapin, Edwin Hubbell - - - - - - - - - - 43
Chapin, Chester W. - - - - - - - - - - - 35
Chapin, Mrs. Emelia Ward - - - - - - - - - 15
Chapin, Deacon Samuel - - - - - - - - - - 103
Chase, William Merritt - - - - - - - - - - 42
Christ, Study for Head - - - - - - - - - - 88, 89
Cleveland, Mrs. Grover - - - - - - - - - - 57, 58
Coins, United States Gold - - - - - - - - 99, 100, 101
Cooper, Peter - - - - - - - - - - - - 68, 128
Cornish Celebration Plaque - - - - - - - - - 84, 104
Cox, Kenyon - - - - - - - - - - - - - 47
Dana, Charles Anderson - - - - - - - - - - 75
Diana - - - - - - - - - - - - - 54, 55, 56
Dunrobin - - - - - - - - - - - - - - 31
Finn, James Wall (Caricature) - - - - - - - - - 81
Farragut, Admiral David Glasgow - - - - - - - - 13, 14
Fish (Hamilton) Monument - - - - - - - - - 129
Flower (Roswell P.) Monument - - - - - - - - 130
Freer Gallery at Washington, D. C., Sketches of Figure of Painting
for Proposed - - - - - - - - - - - - 95
Garfield Monument - - - - - - - - - - - 64, 65
Gilder, Richard Watson, Wife and Infant Son - - - - - 8
Gilder, Rodman DeKay - - - - - - - - - - 9
Gray, Professor Asa - - - - - - - - - - - 28
Gray, Horace - - - - - - - - - - - - - 105

Gray, Mrs. John Chipman - - - - - - - - - - 79
Hay, Honorable John - - - - - - - - - - - 83
Hiawatha - - - - - - - - - - - - - - 131
Holland, Josiah Gilbert - - - - - - - - - - 20
Hollingsworth, George - - - - - - - - - - - 48
Howland, Mrs. Louise M. - - - - - - - - - - 30
Howells, William Dean, and Miss Howells - - - - - 76
Johnston, Doctor William Edward - - - - - - - - 16
LeBrethon, Letter from Miss Lucille - - - - - - - 124
Lee, Mrs. Charles Carroll, and Miss Lee - - - - - - 21
Lee, Miss Sarah Redwood - - - - - - - - - 22, 106
Lincoln, Abraham (seated figure) - - - - - - - - 90
Lincoln, Abraham (standing figure) - - - - - - - - 38
Love, Miss Maria M. - - - - - - - - - - 10
McCosh, Doctor James - - - - - - - - - - 49
McKim, Charles Follen - - - - - - - - - - 5
McKim, Charles F., Augustus Saint-Gaudens and Stanford White
(Caricature) - - - - - - - - - - - - 6
MacVeagh, Mr. Wayne - - - - - - - - - - 108
Maynard, George Willoughby - - - - - - - - - 3
Millet, Francis Davis - - - - - - - - - - - 11
Mitchell, Silas Weir - - - - - - - - - - - 29
Morgan, Angel for the Tomb of Governor E. D. - - - - - 125
Nike-Eirene (see Victory) - - - - - - - - - - 86
Page, Miss Annie - - - - - - - - - - - 66
Paintings, Sketches and Figure of - - - - - - - - 95
Parnell Monument - - - - - - - - - - - 132
Photographs - - - 124, 125, 126, 127, 128, 129, 130, 131, 132
Picknell, William L. - - - - - - - - - - - 4
Platt, Charles A. (Caricature) - - - - - - - - - 82
Portrait of a Lady - - - - - - - - - - - 36
Portraits - - - - - - - - - - - 121, 122, 123
Puritan, The - - - - - - - - - - - - - 103
Reductions 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113,
114, 115
Saint-Gaudens, Augustus, Charles F. McKim and Stanford White
(Caricature) - - - - - - - - - - - - 6
Saint-Gaudens, Mrs. Augustus - - - - - - - - - 91
Saint-Gaudens, Augustus, Portraits of - - - - - - 121, 122
Saint-Gaudens, Augustus, Hand of - - - - - - - - 123
Saint-Gaudens, Augustus, Photograph of - - - - - - 124
Saint-Gaudens, References regarding Augustus, following number - 132
Saint-Gaudens, Bernard P. E. - - - - - - - - - 1
Saint-Gaudens, Homer Schiff - - - - - - - - - 25, 109
Sargent, John S. - - - - - - - - - - - - 17
Sargent, Miss Violet - - - - - - - - - - - 50, 110
Schiff, Doctor Henry - - - - - - - - - - - 18, 111
Schiff, Jacob H., Children of - - - - - - - - - 46, 112

Shaw, Colonel Robert Gould, Memorial to - - 69, 70, 71, 72, 73
Sherman, General William Tecumseh, Bust of - - - - 44
Sherman Monument: First Sketch for the Head of Victory - 74
Stevenson, Robert Louis - - - - - - - - - 39, 40, 41
Study for a Head - - - - - - - - - - - - 96
Study of a Child - - - - - - - - - - - - 62
United States Gold Coins - - - - - - - - 99, 100, 101
Models - - - - - - - - - - - - 98
Coins - - - - - - - - - - - 99, 100, 101
Vanderbilt, Cornelius, Caryatids for Residence of - - 23, 24, 126, 127
Vanderbilt, Miss Gertrude - - - - - - - - - - 113
Van Rensselaer, Mrs. Schuyler - - - - - - - - - 45, 114
Victory: Sherman Monument - - - - - - - - - 86
Victory, Head of (Relief) - - - - - - - - - - 85
Vinton, Doctor Alexander Hamilton - - - - - - 26
Waite, Morrison Remich - - - - - - - - - - 97
Ward, Samuel Gray - - - - - - - - - - - 115
Washington Medal - - - - - - - - - - - 37
Whistler Memorial - - - - - - - - - - - 92
Whistler Memorial: Small Sketch - - - - - - - 93
Whistler Memorial: Plaster Sketches - - - - - - 94
White, Stanford, Augustus Saint-Gaudens and Charles F. McKim
(Caricature) - - - - - - - - - - - 6
World's Columbian Exposition, Medal of - - - - 59, 60, 61

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APR 23 2001
AUG 09 2001
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